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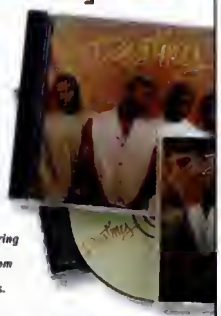

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MUSIC TO MY EARS

Angélique Kidjo Soars On Mango's Fine 'fifa'

SEE PAGE 3

MusicMasters Salutes Benny Carter

Celebration Hails Illustrious Life In Jazz

■ BY JIM MACNIE

Well-known for his masterful horn work, 89-year-old alto saxophonist/composer Benny Carter has also contributed a treasure trove of pop tunes during a career that has spanned almost seven decades.

MusicMasters is celebrating those compositions with the Feb. 27 international release of "Songbook," which features 14 esteemed jazz vocalists. The campaign for the title includes a high-visibility date for Carter at New York's Lincoln Center March 9.

"The enthusiasm level here is very high," says Steve Schoen, director of sales and marketing for the Ocean, N.J.-based label, which is distributed worldwide by BMG. "Walk by a lot of people's offices, and you can hear different tracks from the record coming out. That's a great feeling."

Among the vocalists that producers Ed Berger and Danny Kapilian assembled for "Songbook" are Jon Hendricks, Dianne Reeves, Peggy Lee, Ruth Brown, Joe Williams, Bobby Short, and Diana Krall. The album's 15 songs include Carter classics such as "Key Largo," "When Lights Are Low," and "Cow-Cow Boogie," alongside newer works.

CARTER

Krall, Short, Williams, Hendricks, and Reeves will also perform at the Lincoln Center show, which will be conducted by Wynton Marsalis.

Carter is "in the throes" of writing a longer, more orchestral work for the bash.

"Songbook" is "something that Benny wanted to do for years," says Schoen. "His songwriting talents, which are tremendous, have been overshadowed by his skills as a soloist and arranger, as well as his soundtrack work. We think that some of the all-star personalities involved can help us get Benny's name across

(Continued on page 16)

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hi fi's Spacehog: It's In The Stars

■ BY CARRIE BORZILLO

LOS ANGELES—Things seem to be happening at the speed of light for

SPACEHOG

HEAT SEEKERS IMPACT

Spacehog, as the band is a Heatseekers Impact act less than three years after its formation.

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Billboard Spotlights Children's Entertainment

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Shop For Music By Phone? Jury's Out On MCI Service

■ BY ED CHRISTMAN

NEW YORK—Although MCI's move into the direct marketing of music, via an 800 telephone number, is said to be performing below expectations, label sales executives say it is too early to pass judgment on the 3-month-old initiative.

In November, MCI launched its 1-800 MUSIC NOW business with great fanfare, saying it would entice consumers to shop for music by phone. At the time, Diamond Creative Partners, the company formed to operate the venture, asked labels to support the effort by handing over thousands of dollars in cooperative advertising funds.

Diamond Creative Partners executives were said to be touting the service as having the potential to obtain a 2% market share of The Billboard 200, which would place it among the 25 largest music accounts. But since start-up, label executives say, there has been little in the way of reorders.

On the other hand, 1-800 MUSIC NOW is a runaway hit based on the

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Seiko Sees The 'Future' In A&M

This story was prepared by Chris Morris in Los Angeles and Steve McClure in Tokyo.

SEIKO

A&M RECORDS

A&M Records believes that the time is right for Seiko in the U.S. On May 14, the label will release "Was It The

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Angélique Kidjo Fêtes Freedom In 'fifa'

Singer Angélique Kidjo perceives the freedom she experienced during her idyllic childhood in the West African country of Benin as "what I'd wish for anyone: complete independence of movement, yet everybody, whether family or strangers, watches out for you."

This concept of liberation via reciprocal caring is the essence of *fifa*—the word for "cool, calm, and peaceful" in the southern Beninoise dialect of Fon, as well as the title of Kidjo's vigorously spiritual fourth album (and her first partially in English) for Mango Records, due March 19. As Kidjo sees it, we are initially implanted, however temporarily, with this impression of fifa. And it is only through the lifelong struggle to regain it that we grasp its deeper meaning—and responsibilities.

"For me, everything comes with a bit more difficulty," says Kidjo with a crisp chortle, "and that just means that these things I want to accomplish are important in my evolution. All of the songs on 'fifa' are stories that reflect what I've been through emotionally. For instance, the first song [a caroming welter of percussive and choral cries called 'Sound Of The Drums'] is an answer to a question I was asking myself since a trip back to Benin in 1994: 'I've been away for so long that I wonder/If the sound of the drums still has its power.'

"The second song [and first single] from the record, 'Wombo Lombo,' is about how dance describes and affects our lives, the dance in this case being the one when you're possessed by the gods in a voodoo ceremony.

"Like most people from Benin," Kidjo explains, "I am an animist [one who believes in the worship of the spirit in all things, the central tenet of voodoo]. I practice voodoo in addition to my other religion, which is Catholicism, and my great-uncle Daagbo Hounon is a well-known voodoo chief.

"Respect for ancestors is very big in my life," adds Angélique, one of three daughters and six sons of postal worker, photographer, and part-time banjo player Franck Kidjo and his choreographer wife, Yvonne. "After I was born [on July 14, 1960, in the coastal city of Cotonou]," says Kidjo, "my baptism ceremony took place in Ouidah, the town of my ancestors.

"When a mother has a baby girl, she shaves all the hair from her head and the baby's head, too. This my mother did, and, as a baby, I stayed with her for seven days in a special place called the Room of the Assins in Ouidah that's filled with all these ancient pictures, relics, and fetishes of my relatives. During the ceremony, the voodoo chiefs call the spirits of these ancestors and ask, 'What spirit will guide this baby all her days?'

"I was the only girl in my family for centuries who got a male spirit to guide her, and his name is Linhounhinto. He died nearly a hundred years ago, and he was known as a very honest man, very mad with anyone who lies to him, and very strict. In fact, my mother tried at first to chase his spirit away during the ceremony because she knew from his reputation that he would be very tough on me. But it was too late; our spirits became linked."

So Linhounhinto is a guardian angel?

"Exactly! And when he's angry with me, I can *feel* it. He tests me and tests my surroundings, too, the people who are closest to me." Not the least of which are Kidjo's husband, noted bassist/arranger Jean Hébrail, whom she wed in Paris in August 1987, and their 3-year-old daughter, Naïma. "None of my family could believe I was a wife until they met my white French husband," the feisty Kidjo says, laughing, "because I was such a tomboy as a child, being the goalie for my brothers' soccer games and swearing I'd never marry or be a slave to a man!"

MUSIC TO MY EARS

by Timothy White

Hébrail produced the sensational new record, which mingles the rhythmic and rhetorical might of modern gospel, rap, and Afro-pop with the earthy drive of Kidjo's trumpet-like vocal vim (a Paris-trained jazz shout rippling with bluesy *zilin* forms descended from the folklore-steeped Fon village of Abomey). All attempts at creating a hit-bound universal ascension of world beat, hip-hop, and top 40 urban pop will have to form a flight path behind "fifa," which swoops around listeners on wings of sonic fire.

There are sobering issues enmeshed in this achievement, however, and they concern the voodoo-borne interconnections of guardian angels, ghosts of bygone slaves, and children raised to heed both spirits' admonishments. As reflected in the newly republished "The Interesting Narrative" (Penguin Classics, 1995) by Olaudah Equiano, a Benin native from the 1700s who was sold into slavery at the age of 10 by his own people, the legacy of Kidjo's homeland is a complex one facing contemporary re-examination. In the memoir, penned after he bought his freedom and became a successful journalist/businessman, Equiano writes, "When a trader wants slaves, he applies to a chief for them. Accordingly, [the chief] falls on his neighbors, and a desperate battle ensues. If he prevails and takes prisoners, he gratifies his avarice by selling them."

"These stories are true," says Kidjo sadly, "and after many years under communism, the first thing done by the new democratic government [Benin's President Nicéphore Soglo was elected in 1991] was to resume a festival called the Route of the Slaves, where we retrace the itineraries in Ouidah that slaves had to follow to board slave ships. We must overcome the bitterness created by those who gave up our culture by selling each other's family members.

"As you mention, regarding that 'Narrative' book," Kidjo continues, "many of those Benin slaves went to America or the Caribbean, then got free and came back home, bringing African-American musical influences, like gospel, with them! I realized this in December 1994, when I canceled a local tour in order to tape field recordings of music in central and northern Benin—where I'd never traveled before."

That ambitious project was the resolution of a moral crisis Kidjo confronted when planning her most extensive West African concert trek since her refusal to play pro-communist music forced her to move to France in 1980. "It's not possible, expenses-wise, to tour in West Africa without the sponsorship of cigarettes or alcohol," she notes. "I rejected my Philip Morris sponsors to figbt against the double-nicotine cigarettes I believe they sell to my people."

Instead, Kidjo and her husband journeyed from Benin's capital of Porto Novo to hamlets like Korontiere to tape flutes, cow horns, and bamboo percussion, saying, "Let's spread Benin's true culture." And when they entered the Muslim town of Manigri, smiling women hugged them and sang "welcome home" in gospel harmony.

All these field recordings and more are woven into "fifa" in a loving manner that would make Equiano and his lineage proud.

"The lesson in life, which any child feels, is that we're supposed to take care of each other. But how much longer," Angélique Kidjo wonders, "until we all learn this?"

THIS WEEK IN BILLBOARD

TAKING HOME THE VICTOIRES

France's premier music awards, the Victoires de la Musique, went to established acts Celine Dion and Johnny Hallyday, but newcomer rap acts Alliance Ethnik and Ménélik were winners as well. Correspondent Emmanuel LeGrand reports. **Page 40A**

BRINGING BACK THE LONGFORM

Music vidao suppliars ara using leaner, maanar approaches to improve sales of longforms, which once glutted the market. Now, selactivity and low prices are the rule. Correspondent Catherine Applefeld Olson has the story. **Page 47**

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Billboard Music Group

Commentary

How Effective Are Canadian Content Laws?

■ BY ROB ROBSON

Canadian content (Cancon) regulations have created a stigma against Canadian artists domestically and internationally, and it's time that serious consideration was given to their real effectiveness and ultimate necessity.

On Jan. 18, 1971, the Canadian Radio-television and Telecommunications Commission imposed Cancon regulations (currently 30%) on radio broadcasters to stimulate growth of the domestic music industry. There were growing pains. Many of those early releases were, to put it kindly, not on a competitive level with their foreign counterparts. Stations ghettoized their Canadian selections into the late evening and weekends. New songs by Canadian artists were not met with anticipation of "the next big thing" but with the need to meet a bureaucratic quota.

Over the years, the quality has improved, but that initial stigma became so ingrained in broadcasters' minds that the ghettoizing of Cancon continued at many stations until a few years ago, when stations were legislated to play at least 25% Canadian content between 6 a.m. and 7 p.m. Mondays to Fridays.

The criteria for Cancon are defined by the "MAPL" system: music, artist, production, lyrics. You need two of four parts to qualify. But if you, like Bryan Adams, recorded in London and co-wrote songs with a couple of Englishmen, you're out of luck. Adams didn't wholly write either the music or lyrics to "(Everything I Do) I Do It For You" and had the nerve to record out of the country, so the song satisfied only one part of MAPL (artist) and was thus not Cancon. The regulations were altered shortly after its release to give half-point credits for music and/or lyrics that are collaborations with foreigners, but it's ridiculous that the only country in the world that doesn't consider recordings by Bryan Adams to be Canadian is his own.

The CRTC says the regulations were imposed to create a market for Canadian music in Canada. It can't be questioned that more Canadian artists are on Canadian radio now than were a quarter of a century ago—making our stations distinctively different from those in the U.S.—and that airplay has started and sustained many domestic careers over the years. In this way, the regulations can be considered a cultural success.

But have the regulations really created a market for Canadian music in Canada, or have they just given the impression that Canadians are buying what they're hearing? On Jan. 22, only 11 of 75 titles on the retail chart of The Record, Canada's leading music trade paper, were by Canadians. Fourteen percent of the chart is nothing to brag about after 25 years of Cancon.

With 2½ decades of music to draw on, the regulations perpetuate a gold system for Canadian records with no incentive for broadcasters to play new Canadian talent. Why play an unproven artist when an established hit by Rush or the Tragically Hip will satisfy the Commission just as well? Unfamiliarity is the biggest tune-out at radio. Unless you program a current-intensive station, such as CFOX Vancouver, why take the chance on playing anything new?

At many stations, Canadian currents get fewer spins than their international counterparts. They are treated as second-class recordings that must be aired simply to hit a quota. Shania Twain, one of the biggest international country stars of 1995, didn't get out of medium rotation at some stations in Canada because she was born here. While not all stations are like that, there are enough to cause concern at many Canadian record companies, as was illustrated in an article in the Feb. 3 issue of Billboard by Canada correspondent Larry LeBlanc, "Canadian Songs Fight For Airplay."

The regs have also created a world-wide credibility problem for any Canadian artist that is lucky enough to battle the odds and become a commercial or chart success in this country. How many international radio and record executives can honestly say that they have never looked at a No. 1 song in Canada by a Canadian and thought, to some degree, "Well, they had to play it." Ironically (and hypocritically, it would seem), the CRTC has allowed some border markets to play significantly less Cancon in order to make the stations more competitive in attracting Canadian listeners away from U.S. signals.

"The regulations have created a worldwide credibility problem."

Rob Robson is a four-time national award-winning radio programmer in Canada and is music director at CFOX Vancouver, a station recognized for its leadership role in support of Canadian artists.

In a perfect world, the Cancon regulations would be abolished, broadcasters would continue to support Canadian talent as much or more than they do currently, and the myth of manufactured Canadian hits would be removed from the international marketplace forever—but that won't happen. Cancon has been in this country longer than our own constitution and will remain for many years to come.

That said, there are nonetheless some steps that can be taken to improve the situation.

If the artist is a Canadian citizen, anything the artist releases should automatically be Cancon. The music, lyric, and production portions of MAPL should remain to help out those particular segments of the music community, but artists like Anne Murray, k.d. lang, and Celine Dion (and the stations that play them) shouldn't be penalized because those performers decide to record a song in Los Angeles that was written by an American. Their passports don't change; why should their status? This also eliminates any of the collaboration problems of the past.

Songs by new artists (the first two albums by an artist or group) played in current rotation should receive double credit per play. This allows gold-based stations to play older Canadian songs and still get credit but gives broadcasters added incentive to give up-and-coming talent airplay.

This probably seems like an accounting nightmare to American programmers, but here in Canada, we're used to it. After all, besides Cancon, we still have the hit/nonhit rule that doesn't allow FM stations to play more than 49.9% hits. But don't get me started on that.

LETTERS

THRILLA IN MANILA

On behalf of Mariya's Mistress, I would like to thank you for the feature article on the band in your Global Music Pulse column (Billboard, Nov. 4, 1995). With the great popularity of your magazine here in the Philippines, your positive review gave our band a big boost in terms of radio airplay and sales.

Your support of the international alternative scene serves as an inspiration for us to strive harder to become part of that global music scene!

Carla A. Abaya
Lead vocalist
Mariya's Mistress
Makati, Metro Manila
Philippines

INSIGHTS INTO CELINE

You know why I renew my Billboard subscription every year? It's because I enjoy articles like Larry LeBlanc's informative Celine Dion piece (Billboard, Jan. 27), which gave me a sneak peek at Dion's upcoming album, with background information that certainly wouldn't be found in any other publication—and the executive quotes and strategies were very insightful. After reading the article, I also reserved some space in my record collection for Celine Dion's new album.

OION

Brian Mickelson
Milwaukee

TAKING INTERNS

In response to the Commentary on internships (Billboard, Jan. 20), M. William Krasilovsky and C.K. Lendt make a solid point. The burden of educating students rests primarily with colleges and universities. But, as they said, "interning can be crucial to landing a job."

Let's put the blame where it belongs. It is the industry that often uses students as cheap labor. If the music industry offered *paying* jobs, students could receive training on the job instead of through unpaid internships. Because these jobs are not offered, educators must do the next best thing to ensure an entry-level job for a graduate. While still in school, I was offered a part-time job at Relix. Believe me, I did more than "run errands and chat with junior-level employees." After graduation I was offered the full-time position I now hold. Internships have their place, but so do paying jobs.

Phyllis Antoniello
Associate Editor
Relix magazine
Brooklyn, N.Y.

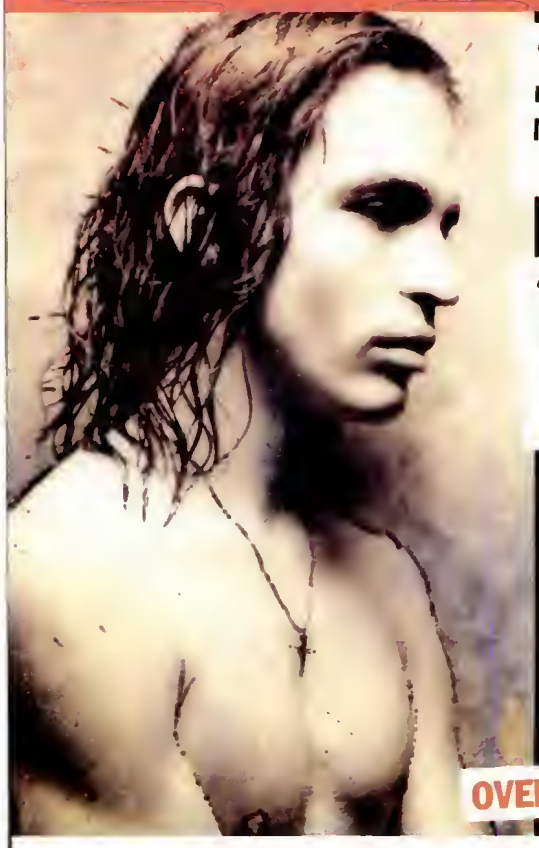
Articles and letters appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management. Letters should be submitted to the Letters Editor. Commentaries should be submitted to Commentary Editor Susan Nunziata, Billboard, 1515 Broadway, New York, N.Y. 10036

MANÁ

Congratulations On Your GRAMMY Nomination

Best Latin Pop Performance

CUANDO LOS ÁNGELES LLORAN



"The most successful Latin American pop-rock group ever. It is now time to take Maná more seriously."
THE LOS ANGELES TIMES

"...the most important Latin rock group around... a cross between Sting and INXS, but in Spanish."
THE NEW YORK TIMES

"Best Border Crossing: Maná"
GOOD MORNING AMERICA - Best Bets '96

CUANDO LOS ÁNGELES LLORAN
Gold: Argentina, Bolivia, Chile, Colombia, Mexico, Uruguay, Venezuela
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5 Warner Music International. A Warner Music Group Company. *Career sales.

U.S., EU Charge Japan With Not Amending C'Right Laws

■ BY BILL HOLLAND and STEVE McCLURE

WASHINGTON, D.C.—The U.S. and the European Union initiated a World Trade Organization case against Japan Feb. 9 for its failure to amend its copyright laws to halt the piracy of pre-1971 U.S. recordings.

In announcing the case, the first presented by the U.S. to the WTO under a new settlement mechanism, U.S. trade representative Mickey Kantor says that Japan's failure to amend its copyright law to achieve parity with the worldwide standard of 50 years' protection is costing U.S. companies about $500 million a year. Japan is the second-largest market in the world for U.S. recordings.

Early reaction by Japanese officials indicates a conciliatory stance, according to industry insiders, although the government has not yet reacted officially.

A major Tokyo daily ran a story Feb. 5 saying that the Japanese government has informally decided to extend the protection period in what insiders call "a trial balloon" floated by the Cultural Affairs Agency to gauge public reaction.

In its Feb. 5 edition, the authoritative Nihon Keizai Shimbun daily economic newspaper quoted unnamed government sources as saying that Japan would roll back its neighboring rights protection period to 50 years. The source reportedly said that although the existing 25-year period does not violate WTO regulations, it is "desirable" to integrate Japan's protection-period standards with those of the U.S. and Europe.

There was no mention of when such a change would take place.

A spokesman for Japan's Cultural Affairs Agency, which deals with

(Continued on page 97)

Fonovisa Makes Gains Against Piracy

Ruling Involves Third-Party Liability

■ BY JOHN LANNERT

The 9th U.S. Circuit Court of Appeals in San Francisco has issued a decision that could curtail the sale of counterfeit tapes and CDs at swap meets and flea markets across the country.

The ruling has broader implications for third-party liability issues raised by emerging technologies, such as online services, according to some industry observers.

On Jan. 25, judges Mary M. Schroeder and Arthur L. Alarcon and senior U.S. district judge Owen M. Panner ruled jointly that independent Latino label Fonovisa could prosecute a Fresno, Calif., swap-meet owner and its individual operators in civil court for sales of pirate product by vendors who leased their premises.

The court opinion culminated a three-year wrangle that began in

1993, when Fonovisa filed a suit alleging contributory and vicarious copyright and trademark infringement against Cherry Auction Inc., Richard Pilegard, W.D. Mitchell, and Margaret Mitchell.

In late 1993, Cherry Auction filed a motion to dismiss Fonovisa's suit, and the case was thrown out by a district court judge in Fresno. The circuit court opinion reversed that dismissal. This is the first lawsuit of its kind to reach federal appeals court.

José Zorrilla, lead attorney representing Fonovisa, hailed the ruling, saying, "This is a landmark decision, because it holds owners and operators of swap meets and flea markets liable for sales of pirate merchandise by its licensed vendors."

The opinion is binding only on the district courts in the 9th Circuit. But Zorrilla notes that the ruling is the first of its kind issued by a circuit court

(Continued on page 106)

An Excellent Choice. BMG Distribution executivas celebrate the launch of tha "Thair Choica is Yours" campaign, which is running in conjunction with Black History Month. The program, co-sponsored by American Express, promotes individual responsibility within a community and will run in 20 cities. The event kick-off at New York's Apollo Thaater featurad a performance by Arista's Deborah Cox. Pictured, from left, are Lloyd Wirshba, VP/GM, American Express Co.; Pete Jones, president, BMG Diatribution; Terri Rossi, VP of marketing, BMG Distribution; Strauss Zelnick, president/CEO, BMG Entertainment North America; and attandee Cerolyn Jonas, president/CEO, Carolyn Jones Advertising.

'Babe' Could Bring Home Bacon

Oscar Noms Should Spur Video Sales

■ BY EILEEN FITZPATRICK

LOS ANGELES—Among this year's Academy Award nominees available in video stores, the little pig named

James Cromwell with Babe.

"Babe" stands to benefit the most from the annual hoopla that will likely make retail registers plump with profits.

Separately, Buena Vista Home Video gave retailers something to look forward to with the announcement that "Toy Story" will be released Oct. 30.

The computer-animated film, which retailers say could surpass sales of "The Lion King," was nominated for three Academy Awards, including best song for "You've Got A Friend" by Randy Newman; best score, also by Newman; and best original screenplay.

Although marketing and pricing have yet to be finalized, the title will have five promotional partners, including General Mills, Kodak, and Burger King. The final two partners have yet to be determined.

Nominated for seven Academy Awards, including best picture, "Babe" will arrive in stores March 19 from MCA/Universal Home Video. The 68th annual Academy Awards will be broadcast on ABC March 25.

MCA is planning a full pig push beginning March 17 with extensive television advertising.

"We're fortunate with the timing of the title's release being so close to the Oscar telecast," says MCA VP of marketing Craig Relyea. "The momentum has been building on 'Babe,' and this gives retailers more opportunity for added awareness."

The film, which is about a pig who yearns to be a sheep dog, won a Golden Globe Award for best picture last month.

"Even without the nominations," says Trans World Entertainment video buyer Mark Galeo, "we expect 'Babe' to bring home the bacon for us."

"Babe" will be competing against another MCA product, "Apollo 13," which was also nominated in the best picture category.

Other best picture nominees include Paramount Home Video's "Braveheart," set for a March 12 rental release, Buena Vista Home Video's "The Postman (Il Postino)," and Columbia TriStar Home Video's "Sense And Sensibility." The latter

(Continued on page 105)

PolyGram Reports Slight Increases In Sales, Profits

■ BY JEFF CLARK-MEADS

LONDON—PolyGram has announced its eighth successive year of sales and profits growth, while simultaneously expressing its disappointment at the performance of some of its headline album releases.

For the year ending Dec. 31, the group saw sales increase 2.3% to $5.3 billion, while income from operations increased 1.4% to $654.6 million. However, when it reported the results in London Feb. 14, the company claimed that those increases are significantly understated.

The increases are expressed in terms of the Dutch guilder, in which PolyGram reports. President/CEO Alain Levy and CFO Jan Cook took pains to stress that one reason for the ostensibly small increases was the growing strength of the guilder

(Continued on page 53)

MCA's Int'l Initiative Continues With Opening Of Latin American Offices

■ BY JOHN LANNERT

MCA is completing the final leg of its ambitious internationalization initiative by opening offices in Latin America.

In the past four months, MCA has set up shop in Brazil, Argentina, and Mexico.

Zach Horowitz, president of the MCA Music Entertainment Group, says the record company has "a special interest in the Latin music business, and going into Latin America for the first time will give us an outlet for our artists in territories where we control our own destiny."

The company is searching for a senior VP for Latin America, who will be based in Miami.

Over the past 2½ years, MCA has launched nearly 30 offices around the world.

The company has complemented its Latin American thrust with a distribution agreement between its distribution company, Uni Distribution, and prominent tropical/Latin jazz imprint RMM.

Citing RMM as "the most important tropical/salsa label in the country," Horowitz says that MCA and RMM could team on crossover English-language projects involving RMM artists India and Marc Anthony.

Horowitz says that he and RMM president Ralph Mercado are discussing a marketing campaign for Lina Santiago, a Uni-distributed artist on Universal Records, who is climbing the Hot 100 with the single "Feels So Good (Show Me Your Love)."

A Spanish-language counterpart to the track is expected to be worked by RMM.

A third prong of MCA's Latin initiative was the signing last year of Gustavo Santaolalla to a label deal. Horowitz says that under the terms of the accord, the highly regarded songwriter/producer from Argentina "will be finding and producing for us a number of artists which may be released first in Argentina or Mexico. But we have high hopes that, over the years, he will bring us artists that will work not only in Latin America, but also in the United States."

Santaolalla has just finished producing an album by Argentinian comedic actress Juana Molina that which will be released in Argentina later this year.

Horowitz says an office for the U.S. Latino market will be opened in Miami "within a year." Moreover, he stresses that MCA is on the prowl to expand its presence in Latino markets in North and South America.

(Continued on page 53)

1995 Receipts, Distribs Break ASCAP Records

■ BY IRV LICHTMAN

NEW YORK—Marilyn Bergman, ASCAP president/chairman of the board, reported record dollars in receipts and distributions in 1995 during the performing right society's annual membership meeting in Los Angeles Feb. 15.

ASCAP says the implementstion of new policies over the past three years, particularly with regard to increased monitoring and internal economies, has played a key role in increasing distribution dollars to writer and publisher members.

Total receipts for the year increased 3.3% over those of 1994, the previous top year. According to Bergman, receipts hit $436.8 million in 1995, up from $422.7 million in 1994.

In 1995, ASCAP distributed a record $356.7 million to members and foreign affiliated societies, 11.3% more than the previous year. This, too, set a record against the previous top year of 1994, when distribution dollars hit $314.8 million.

Domestic distributions showed a 10.2% increase to $253.9 million from $230.4 million in 1994, the previous record year.

Foreign distribution to members hit $102.8 million in 1995, compared to $88.4 million in 1994, an increase of almost 16.3%.

Says Bergman, "This dramatic growth echoes our continuing efforts to license U.S. repertoire worldwide, while working to ensure the protection of performing rights royalties for all songwriters, composers, and music publishers at home."

ASCAP's operating expenses for 1995 declined 1.8% to $78.8 million, down from $80.3 million in 1994. The ratio of operating expenses to receipts also decreased, from 18.99% in 1994 to 18.04% in 1995.

"We've increased our distribution by 25% since 1993, the year before we instituted [dramatic] changes," says John LoFrumento, ASCAP's executive VP/COO.

In spite of a reduction in its U.S. staff from 840 at the end of 1993 to 556, LoFrumento says, TV surveys have increased from 30,000 hours to 2 million programs a year. (LoFrumento explains that even if the programs were

(Continued on page 104)

Grammy night belongs to
Congratulations to our
Chaka Khan
Pierre Boulez(GEMA)
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Sting(PRS)
Björk(SIEF)
U2(PRS)
Suzanne Ciani
Alice in Chains
Zakir Hussain
Marvin Gaye
Shankar
Brave Combo
Eartha Kitt
Dee Dee Bridgewater
Grant Beglarian
Eric Bazilian
The Notorious B.I.G.
La Mafia
Glen Ballard
Third World Skatalites
Bono(PRS)
Bill Holmann
Robert John "Mutt" Lange.
Billy Vera
King Crimson
Neil Young
Bonnie Raitt
Twila Paris
Trent Reznor
Bruce Hornsby
Susan Ashton
Trevor Horn(PRS)
Tom Petty
Ruben Blades
Robert Farnon(SOCAN)
Maya Angelou
Tha Dogg Pound
Donald Lawrence
Jimmy Page(PRS)
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Billy Taylor
Terry Lewis
Heinz Holliger(SUISA)
Randy Weston
George Martin(PRS)
David Morales
Geoff Moore & The Distance
Lenny Kravitz
Elton John (PRS)
Robert Plant(PRS)
Hootie & the Blowfish
John Anderson
Olivier Messiaen(SACEM)
Marcus Miller
Point of Grace

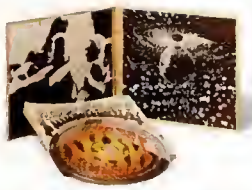
AGI Salutes the Grammy® Nominated Art Directors

February, 1996

Category 70
Best Recording Package

Neil Young, *Mirror Ball*
Reprise Records
Art Director Gary Burden

"I had worked on several of Neil's albums in the past, including *Gold Rush* and *Tonight's The Night*, which is why I think he called me for this project. He was looking for something that captured a little of the mystery of album art back in the '60s and '70s. Something that broke out of the mold of a little plastic square.



"The package is basically one-color, printed on chipboard and I added an interactive element by taking an old picture of Neil, cutting it up and putting the pieces in the booklet. It's a free poster, with some assembly required."

* * *

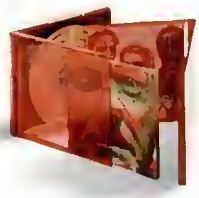
Joni Mitchell, *Turbulent Indigo*
Reprise Records
Art Director Robbie Cavolina

"This is a very warm, intimate and personal record, like being invited into Joni's home. I wanted to capture that in the art, as well as showcase Joni's paintings. We actually hung the pictures she selected in her house, to help capture her living environment. The bookshelf is also in her home.

"The original package was all paper, first to enhance the friendly feel, and secondly to do our part for the environment. I wanted the whole album to open up and invite you in, the way the music does."

H.P. Zinker, *Mountains of Madness*
Energy Records
Art Director Stefan Sagmeister

"The band approached me with the project, providing a tape and a copy of the lyrics. The theme of the album was angst and madness and it immediately reminded me of an incident I witnessed in the streets of New York when an ordinary looking man suddenly went completely crazy. It seemed like a perfect metaphor.

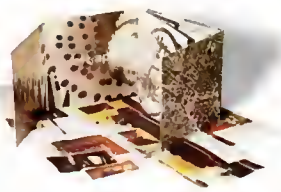


"The effect was achieved by exact printing of complimentary colors that changes the face of a calm man into a maniac when you remove the booklet from its red-tinted jewel case."

* * *

Various Artists, *This is Fort Apache*
MCA Records
Art Director Tim Stedman

"The concept was to present a sampling of bands that had recorded at Fort Apache Studios in Boston, announcing the deal MCA had made with Gary Smith, Fort Apache's owner, to bring new music to the label.



"We wanted to introduce people to Fort Apache. We put an aerial map on the covet, while inside, images bring you closer and closer. The booklet has photographs of the studio's neighborhood and 360 degree views, one inside and the other outside. It's like taking a trip to the actual site."

Pearl Jam, *Vitalogy*
Epic Records
Art Director Joel Zimmerman

"I had a great time working with the band, I always do. They're a very creative bunch of guys and I think the results speak for themselves."

Category 71
Best Recording Package - Boxed

Blind Melon, *Soup*
Capitol Records
Art Directors Blind Melon, Jeffrey Fey, Chris Jones, Tommy Steele

"While the idea of using a menu-motif and a diner setting was entirely the band's, there was a lot of creative exchange that went on. Everyone was involved. The guy eating soup on the front is the band's producer, Andy Wallace. The letters in the alphabet soup actually had to be fabricated to be seen

clearly and the diner itself we found in New Jersey. Some of the booklet collages were created by the late Shannon Hoon, but the most touching aspect of his contribuoon is the ultrasound of his baby son that he wanted included."

Interviews by Davin Seay, author and music business journalist, Los Angeles.

Photography by Deborah Fletcher, Chicago.

The Pet Shop Boys, *Alternative*
EMI Records
Art Director Mark Farrow

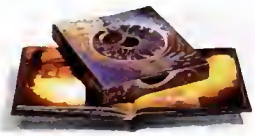
"The Pet Shop Boys have always been interested in pushing the limits. The album's first title was *Besides* and we had already taken the photos, which were very dark and moody.

"Then the band decided to change the name to *Alternative* which is when I got the idea of using lenticular photography. It gives you the choice of viewing one or another image and worked perfectly with the album concept. Happily, the photos fit the process, especially considering that the faces are in fencing masks, which provided the perfect grid for the lenticular effect."

* * *

Pink Floyd, *Pulse*
Columbia Records
Art Director Storm Thorgerson

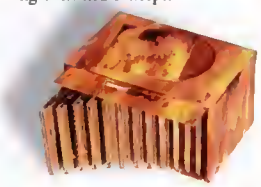
"The guiding impulse behind the album concept was that it was a live recording. We wanted the artwork to be alive in some way and speculated on a lot of approaches: a package that would make noise, change colors or move around.



"We settled on the blinking LED light because lighting is such an important part of a Pink Floyd concert and we made it pulse to suggest the heartbeat at the beginning of the song '*Dark Side of the Moon.*' The effect we were aiming for was artwork that would say 'Hello!' to you from across the room."

Aerosmith, *Box of Fire*
Columbia Records
Art Director Allen Weinberg

"This project was one of the most satisfying in my career because it gave me the chance to fulfill a creative concept I've had for years. I've always been fascinated with the visual possibilities of a cube of fire and when I was approached fot ideas for an Aerosmith box set, my first thought was to call it *Box of Fire.* The group loved the approach and I finally had the opportunity to realize a long-cherished concept.



"The match, which opens the box when you symbolically 'light' it, was the most expensive component of the package. They cost ninety cents each and were hand-painted in four colors."

* * *

Frank Zappa *Civilization Phaze III*
EMI Records
Art Director Gail Zappa

"Frank had an approach to art direction that was similar to assembling a band: you find people whose talents you respect, put them together and, sometimes, the results far exceed your expectations.

"That was the case with this album, which I considet to be his masterwork. He knew that this would be his last recording and he paid very close attention ro every aspect of it, including working with artist Uri Belashov on the concept for the cover painting. Frank's approach to album art is that it should give people an idea of the music they are going to hear inside and there's no better example of that than this album."

AGI would like to congratulate all artists, record labels, creative staff, and packaging companies involved with bringing forth excellence in design.

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Sucursal 5 B
Buenos Aires
Argentina
Tel.: 54 1 393 7612

Sociedad Contra la Crueldad de Animales de Cozumel, A.C.
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Avenue 20 C
Colonia Gonzalo Guerrero
Cozumel
Mexico
Tel.: 52 987 239 52

Anti Bullfighting Campaign International

ABC International
(Anti-Bullfighting Campaign)
Edifici Piramidon
Despatx 10.3
Calle Pere Vergés, 1
08020 Barcelona
Spain
Tel.: 34 3 278 0294

adda
ANIMALS' DEFENDERS THE ATHENS

c/ Valencia 265, 3°, 1e
08007 Barcelona
Spain
Tel.: 34 3 459 1601

Dear **Madonna**,

Bravo for putting your **knife-wielding** stalker behind bars.

Might you now become more sensitive to defenseless animals **suffering** comparable **terror**, by no longer promoting bullfighting in your videos ("Take a Bow" and "You'll See")?

Your **continued** efforts to provide exposure for this bloodsport run counter to those of humane groups throughout the world that are working hard to halt this **shameful** spectacle. Young people and top artists are embracing animal rights—please don't turn back the clock on social **change**.

Guided By Voices Led To Studio

Matador Set Offers Baroque Power Pop

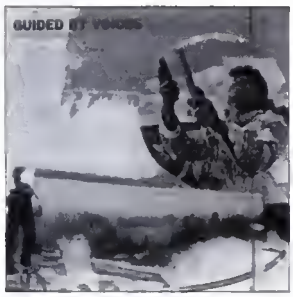
■ BY BRADLEY BAMBARGER

NEW YORK—Prolific savants of skewed power pop Guided By Voices are on the verge of graduating from lo-fi kingpins to modern rock spoilers with "Under The Bushes Under The Stars," the band's second Matador album and its first recorded in a traditional studio.

Due March 26, "Under The Bushes Under The Stars" represents an inspired leap from Guided By Voices' previous nine albums and sundry singles, which were recorded over the past 10 years as pop-art projects in various Dayton, Ohio, basements and living rooms.

"We made the 4-track recordings out of necessity, and now we've grown out of it," says Guided By Voices singer and main songwriter Robert Pollard. "But, we still learn the songs as we record them, to give them the immediacy that rock has to have."

Compulsive music makers, the members of Guided By Voices kept writing and recording even after turning in the album—eventually recalling and overhauling "Under The Bushes" three times. The band ended up producing the bulk of the album itself, after sessions with Breeders boss Kim Deal yielded five tracks and time with indie-rock auteur Steve Albini produced two.



Even with the sonic upgrade and persistent futzing, "Under The Bushes" shouldn't disappoint the Guided By Voices cult. Those enamored of the band's past conflations of indie-rock spirit and British Invasion sensibilities—as on last year's "Alien Lanes" from Matador and 1994's "Bee Thousand" from Scat—should be overjoyed by the new album's 24 tightly wound mar-

(Continued on page 86)

Sam Goody, ESPN Team For X Games Music Promo

■ BY TERRI HORAK

NEW YORK—Sam Goody has signed on as the music retail sponsor for ESPN's "X Games" promotion, which this year is using music to help attract young viewers.

The promotion, the X Games Road Show, is a 12-city tour that begins March 30 in Miami and runs through June 22 in Boston. Alternative bands will be featured on-site as part of free daylong events designed to promote ESPN's X Games competition, which will air on the network June 24.

Now in its second year, the X Games (formerly called the Extreme Games) feature "extreme" forms of skateboarding, biking, snow skating, and other fast-paced outdoor activities.

"This partnership represents a

(Continued on page 34)

New David Bowie BMG Set Spawns Int'l Art Contest

NEW YORK—BMG Entertainment International has sponsored an international art competition that relates to the "arty cult status" of David Bowie's new album, "Outside."

Held in 11 countries, the contest asked participants to convey their version of the album's contents in painting or sculpture.

The winners in each country will be part of the final competition scheduled for Tuesday (20) at Le Monde de L'art Gallery in Paris. The contest will be judged by Bowie, artist Hermann Nitsch, and BMG Entertainment International VP of international marketing Christoph Ruecker.

The event coincides with the end of the European leg of Bowie's world tour in support of "Outside." The winner will be awarded $25,000 for tuition to further his or

(Continued on page 97)

John Pfeiffer, Veteran RCA Classical Producer, Dies

■ BY HEIDI WALESON

NEW YORK—John F. "Jack" Pfeiffer, an executive producer at BMG Classics/RCA who recorded many of the greatest classical artists of the century during his unbroken 47-year association with the label, is considered by many to be the last link with the golden age of recording.

PFEIFFER

He died of a heart attack Feb. 8 in his New York office. He was 75.

Pfeiffer produced recordings by such legendary artists and ensembles as the violinist Jascha Heifetz; pianists Vladimir Horowitz, Artur Rubinstein, and Van Cliburn; harpsichordist Wanda Landowska; soprano Leontyne Price; conductors Arturo Toscanini, Leopold Stokowski, Fritz Reiner, Eugene Ormandy, and Charles Munch; and the Philadelphia, Chicago, and Boston symphony orchestras.

He began his career as the industry was switching from 78s to LPs (and the short-lived classical 45) and recording activity was exploding to keep pace with the change; at the end of his life, he was bringing those recordings to a new public by way of large-scale CD reissue programs.

The 65-disc "Heifetz Collection," released in October 1994, has been nominated for a Grammy Award.

Pfeiffer balanced technical expertise with a relaxed, humane rapport with the artists with whom he worked.

(Continued on page 95)

NPR Starts Classical Music Label To Help Provide Income, Prestige

■ BY DON JEFFREY

NEW YORK—In the wake of congressional budget cuts for public broadcasting, National Public Radio has started a classical record label as a means of increasing revenues for its cultural offerings.

The label, NPR Classics, will market recordings of performances from the archives and future programming of the popular two-hour daily NPR classical music show "Performance Today."

Ben Roe, the show's music producer, says that the label will begin operating in March and that CDs will be available at retail as late as the fall.

The worldwide distributor for NPR's releases will be Allegro, the Portland, Ore.-based independent distributor, which handles about 120 labels, many of which are classical.

Joe Micallef, president of Allegro, says the offerings will range from "major artist retrospectives to potentially new artists. 'Performance Today' finds hot new talent and broadcasts it."

Spearheading the label will be Roe and "Performance Today" senior producer Don Lee. The show has 1.2 million listeners, according to Roe.

The program records classical artists in venues around the country and presents live performances in the studio about once every two weeks. "We're building up the archive all the time," says Roe, adding that the show is "in the business of uncovering the next generation of talent."

Initial funding for the label has been provided by NPR. But, Roe says, he expects NPR Classics to become self-sustaining and provide profits for "Performance Today" and its broadcaster.

(Continued on page 104)

Black History.

Too strong to be silent.

MOTOWN

Michael W. Smith, DC Talk's McKeehan Top Dove Noms

■ BY DEBORAH EVANS PRICE

NASHVILLE—Michael W. Smith and DC Talk's Toby McKeehan lead the list of nominees for the Gospel Music Assn.'s 27th annual Dove Awards, which will be held at the Grand Ole Opry House here on April 25.

This year marks the introduction of several award categories, as well as the renaming of a number of other categories.

Smith is nominated in seven categories, including artist and male vocalist of the year. McKeehan has the potential to win eight awards. He was nominated for four as a member of DC Talk: two for songwriting credits and two producer nominations as part of the Gotee Bros. production team.

Other multiple nominees include 4HIM, Point Of Grace, Steve Taylor, CeCe Winans, and the multi-artist "My Utmost For His Highest" album, each with six nods. Steven Curtis Chapman, Larnelle Harris, and Jars Of Clay each received five nominations.

Jars Of Clay's nominations in the categories of new artist and group of the year reflect the band's rapid ascent in the past year.

"It's exciting to see that there are some new faces, some new people being recognized," says GMA president Bruce Koblish. "I think the whole industry is excited about Jars Of Clay.

(Continued on page 104)

Boyz II Men To Head Label At Sony

Act Maintains Motown Recording Deal

■ BY J.R. REYNOLDS

The four artists who compose Motown R&B group Boyz II Men have entered into a joint venture with Sony Music Entertainment to create Stonecreek Recordings.

The announcement of the worldwide venture, which will be funded and distributed by Sony, was made by Boyz II Men members Nathan Morris, Michael McCary, Shawn Stockman, and Wanya Morris, and Sony Music Entertainment president/COO Thomas D. Mottola.

"[Boyz II Men's] level of success and proven abilities as songwriters and producers will serve as a powerful magnet for attracting new talent to both Stonecreek and other labels within the Sony system," says Mottola.

The deal with Sony will allow Stonecreek releases to be marketed and promoted through Columbia Records Group, Epic Records Group, and associated labels, depending on the creative direction of each act.

The association with Sony also creates alternative outlets for applying the quartet's acknowledged skills as writers, arrangers, and producers to artists within the Sony system, in addition to those signed directly to Stonecreek.

Morris says, "This deal gives us a creative avenue to do things that we would not be able to as Boyz II Men. We're not just sticking to R&B music. We'll be signing hip-hop, jazz, pop . . . all kinds of acts that will allow us to explore our creative potential."

Morris and Mottola declined to discuss financial details surrounding the deal.

Boyz II Men maintains its exclusive recording deal with Motown. Motown president/CEO Andre Harrell says, "Motown is looking forward to continuing its recording relationship with Boyz II Men for many releases to come. I wish them the best of luck and much success in their new venture."

PolyGram president/CEO Alain Levy says that PolyGram—Motown's parent company—was approached with the idea, "bad words" with the band about it, but ultimately declined.

Another PolyGram executive puts the time frame for these discussions at six to nine months ago, prior to Harrell's arrival at Motown.

Levy adds, "We want artists to concentrate on their own careers rather

(Continued on page 97)

Motown Lays Off 21 Staffers

Firings Part Of Move To New York

LOS ANGELES—Motown Records, engaged in what it describes as "a limited corporate reorganization," has terminated 21 employees. The move is part of the label's plans to relocate its headquarters from Los Angeles to New York.

Most of the staffers released were midlevel personnel, according to sources. No senior executives have been let go, according to a source.

The personnel changes, which had been expected, come in the wake of Andre Harrell's installation as Motown president/CEO (Billboard, Oct. 14, 1995).

Harrell developed a reputation with his impressive run as president and founder of Uptown Records, which broke such cutting-edge R&B acts as Mary J. Blige and Jodeci.

Commenting on the changes, the label issued a prepared statement Feb. 12 that said, "Motown's new management team has taken steps to restructure in order to make the company stronger for the future and the current competitive environment, [and] a certain number of positions, mostly in the Los Angeles offices, have been affected by this restructuring."

The statement goes on to say that the restructuring in no way alters the current size of Motown's core organization, referring to the fact that Motown has significantly bolstered its A&R department in recent months. With the layoffs and recent additions, the label maintains a staff of 165.

According to sources, when the relocation is complete, the label plans to retain a satellite staff in Los Angeles roughly the size of its current New York staff.

J.R. REYNOLDS

SESAC, BDS To Monitor More Genres

NEW YORK—Performing right society SESAC is broadening its ties to Broadcast Data Systems, the airplay recognition and monitoring service, to encompass genres beyond the Spanish-language music field.

Among the additional genres to be monitored, effective April 1, are top 40, album rock, adult contemporary, country, modern rock, R&B, and adult alternative.

By making a deal with BDS in 1994, SESAC became the first performance right group to use BDS' technology, which has tracked Latin music for SESAC/Latina, SESAC's self-contained subsidiary.

(Continued on page 95)

Short Wait For 'Exhale'

Video Set For Sell-Thru In April

■ BY SETH GOLDSTEIN

NEW YORK—Whitney Houston is expected to work wonders for 20th Century Fox Home Entertainment.

The best-selling album "Waiting To Exhale," which slips from its reign at No. 1 to No. 2 on this week's Billboard 200, has prompted Fox to release the movie of the same name as a sell-through video April 23.

Houston stars in the feature, which has grossed about $65 million since it went into theaters late last year.

The studio estimates that consumer purchases will top 4.5 million cassettes, says Fox Home Entertainment marketing senior VP Bruce Pfander. At press time, album sales had reached 3.1 million units, according to SoundScan. Fox plans to fully exploit the cross-promotional potential of the video and the CD, especially in record chains.

Pfander says the studio is discussing opportunities with Arista Records, Houston's label, but acknowledges that time is short. The decision to price the movie for sale instead of rental was made only in the past two weeks.

"We don't have the same planning horizons as usual," Pfander notes.

Nonetheless, he's confident Fox can develop sufficient demand among blacks, who made the movie a surprise hit, and a wider audience intrigued by the popular soundtrack.

"Music is going to have a greater impact now than it did during the theatrical [run]," Pfander predicts.

Retailers will enjoy ample room to price-promote the video. "Exhale" carries a suggested list of $19.98, but chains can go as low as $12.95 without violating Fox's minimum-advertised-price policy and losing co-op ad dollars.

"Exhale" is Fox's second R-rated feature, after "Speed," to go the sell-through route, normally a haven for family titles. "We wrestled with it," Pfander says.

EXECUTIVE TURNTABLE

BADDELEY

GULLIC

MARKOWITZ

TURKKAN

ALPERT

MORASKIE

POTTS

WILLIAMS

RECORD COMPANIES. **Gary Baddeley** is appointed VP/GM for Rohhins Entertainment in New York. He was an attorney with Phillips Nizer Benjamin Krim & Ballon.

Ken Gullic is named VP of sales at Relativity Records in New York. He was national director of product development at RED Distribution.

Lisa Markowitz is promoted to senior director of publicity for Epic Records in New York. She was director of publicity.

The Enclave in New York names **Leyla Turkkan** a senior A&R executive. She was executive VP/GM of TAG Recordings.

Joanne Oriti is promoted to director of communications for Sony Music Entertainment in New York. She was manager of communications.

Arista Records in New York names **Bill Wilson** associate director of product management and **Ari Martin** associate director of artist development. They were, respectively, manager of product management and product manager for Epic Records. In Los Angeles, Arista names **Catrin Walz** director of travel management. She was director of office services.

Island Records' black music division in New York names **Morace Landy** national director of promotion and **Ane Roseborough** director of marketing. They were, respectively, Northeast regional manager and marketing manager.

Greg "English" Jones is named manager of field promotion for Loose Cannon Records in New York. He was Northeast regional manager of urban radio/street promotion for Scotti Bros.

PUBLISHING. **Derek Alpert** is promoted to VP of motion picture music for Rondor Music International in Los Angeles. He was senior director of music development.

Ellen Moraskie is named VP, Latin music division, for Warner/Chappell Music in Miami. She was director, Latin America, for Sony Music Publishing.

Simon Potts is appointed head of Island Entertainment Music Publishing. His last music-industry position was senior VP of A&R at Capitol Records.

Peermusic in New York names **Manuel Mosquera** VP of finance and **Brooke Wixson** controller. They were, respectively, controller and assistant controller.

BMI in Los Angeles promotes **Jessica Young** to director and **Elisa Randazzo** to associate director of writer/publisher relations, West Coast. They were, respectively, associate director of writer/publisher relations, Los Angeles, and executive assistant to the assistant VP of writer/publisher relations.

RELATED FIELDS. **Michael S. Williams** is named CFO of the Recording Industry Assn. of America in Washington, D.C. He was director of finance at the Pomona Valley Hospital Medical Center.

Susie Penley is promoted to manager of print advertising for PolyGram Holding in New York. She was media planner.

Capitol's tripl3fastaction Revs Up

'Broadcaster' Set Follows Speedy Deal

■ BY CARRIE BORZILLO

LOS ANGELES—While tripl3fastaction may have named itself after a description on the Gold Bond medicated powder container, its moniker could also describe the swiftness with which the Chicago band received a label deal.

To say things happened fast for this band, known for its feedback-laden, fuzz guitar approach and energetic live shows, is a bit of an understatement.

Formed in 1993, tripl3fastaction played a few high-profile showcases that attracted flocks of A&R reps in summer and fall 1994, and a month or so later the group was signed to Capitol.

As if the A&R feeding frenzy wasn't whirlwind enough, tripl3fastaction has also been on the road since its inception with such artists as Juliana Hatfield, Buffalo Tom, and labelmates Supergrass and Menthol. The band will likely tour for the rest of 1996.

On April 2, Capitol will release the debut album, "Broadcaster," which was produced by Don Fleming (Teenage Fanclub, Sonic Youth).

TRIPL3FASTACTION

Producer Brad Wood also recorded two tracks—the album's first single, "Revved Up," and "Sally Tree."

"It all happened pretty fast," says Wes Kidd, lead singer/guitarist/songwriter of tripl3fastaction, which is represented by Blues Traveler manager and H.O.R.D.E. tour co-founder Dave Frey. "The drummer, Brian [St. Clair], and I had been together in shitty bands for like 10 years, and about a year after we started playing as tripl3fastaction, we got all these people asking for tapes. It was goofy, really stupid. The whole thing made me sick."

The experience also served as lyrical inspiration for Kidd on such songs as "Bird Again," which is about getting back to his normal state of mind after being wooed for months by labels.

"I'd get Ahmet Ertegun—Ahmet Ertegun!—calling me, wanting to fly me in for lunch. That was the strangest thing," says Kidd. "Some meetings, people would sit around and kiss your ass. At others we had [a label head] screaming at us, telling us we didn't know what . . . we wanted to do. It was all really

(Continued on page 15)

Our Gang. Reprise Records celebrates the signing of New York trio Darlahood. Shown, from left, are band member David Sellar, Reprise A&R rep Sue Drew, band member Luke, Reprise Records president Howie Klein, band member Joe Magistro, and Warner Bros. VP of legal affairs Rick Streicker.

Singer/Songwriter Rothberg Is EMI's 'Underground' Discovery

■ BY PAUL VERNA

NEW YORK—The minute EMI Records senior VP Brian Koppelman met Patti Rothberg, he knew he wanted to sign her.

"She's one of those artists you come across once in 10 years," he says of the 23-year-old, New York-based singer/songwriter, who was discovered busking in the subway here.

ROTHBERG

For Rothberg, the feeling was mutual. "I knew that Brian was the one who listened and got it," she says, recalling her live audition at Koppelman's office.

On her April 2 EMI debut, "Between The 1 & The 9," Rothberg performs alternative rock with mature, thought-provoking lyrics about strained relationships—songs of yearning and anthems of self empowerment. The album ends with a hidden track that details Rothberg's experiences as a street performer.

Rothberg wrote all of the songs on her album, many of them during a year in Paris from 1992 to 1993. A gifted visual artist, Rothberg painted a self-portrait for the album cover and made drawings to go with each song lyric.

The first single, "Inside"—which will be serviced to modern rock, album rock, triple-A, and college stations March 4—is an acoustic rocker that sums up its generational-angst theme in its first line: "Haven't done a thing today/I'm just sittin' around wastin' time away." Another of the album's highligbts is the opener, "Flicker," a dreamy tune with defiant lyrics that rebuke an ex-lover

While some of Rothberg's edgier songs, such as "Treat Me Like Dirt," might invite comparisons to the angry lyricism of Alanis Morissette, Rothberg insists she's not "an angry young woman with all this vengefulness. It's just that I have all this emotion, and I'm saying, 'Look at this pattern that all the girls that I know go through and even a lot of the guys I know go through.' And it's not just a guy/girl thing either. I hardly consider myself a male basher. In fact, I'm a male advocate."

In anticipation of the album's release, Rothberg, who is booked by Creative Artists Agency, and her band are on the road playing club dates throughout the Northeast, according to EMI senior director of marketing Dane Venable.

"We're also making 25,000 cassette samplers with 'Inside,' 'Treat Me Like Dirt,' and 'Flicker' to begin passing out at some of her gigs," says Venable.

"At radio, the reaction has been so strong that we're having to already slot things in," he continues. "Joel Folger at [commercial alternative KDGE] Dallas liked it so much he asked that Patti be on both of the station's Dallas spring festivals. We've also had a tremendous response from Bruce Warren at [triple-A] WXPN Philadelphia."

At the club level, the response has

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Grammy Predictions Underscore Focus On Women; MCA Pub Finds President

by Melinda Newman

THE YEAR OF THE WOMAN: As clichéd as it sounds, it's true. The top three Grammy nominees, **Mariah Carey, Alanis Morissette,** and **Joan Osborne,** are female, and plenty of other women scored nominations. But who will walk away with the most trophies? That's the question as we make our predictions for Feb. 28.

Record of the year: "One Sweet Day" by Carey and **Boyz II Men.** It's sappy; it shows that superstars Carey and the Boyz play well with others and have great cross-format appeal. My choice is "Gangsta's Paradise" by **Coolio Featuring L.V.**

Album of the year: Look! No "Unplugged" albums are nominated. The Grammy goes to Carey's "Daydream," although Morissette could sneak in with a major upset.

Song of the year: In general categories such as this, the Grammy voters tend to be very conservative. This means that the award will probably go to **Michael Jackson's** "You Are Not Alone," which was written by **R. Kelly.** My nod goes to Osborne's "One Of Us," written by **Eric Bazilian.** Given the Academy's fondness for all things Disney/**Alan Menken,** I'm very surprised that "Colors Of The Wind" from the "Pocahontas" soundtrack isn't nominated.

Best new artist: What a strong category this year. Combined, the five nominees have sold a staggering 25 million albums. Half of those belong to **Hootie & the Blowfish,** whom I think should win, but I have a twitchy feeling that the Grammy will go to Morissette. That's cool, too.

Best female pop vocal performance: The Grammy voters love **Bonnie Raitt,** who's up for "You Got It," and they love "Colors Of The Wind" co-writer Menken; **Vanessa Williams** garnered a nod for that track. But I still think the Grammy will go to Carey's "Fantasy."

Best male pop vocal performance: My vote goes to **Seal** and "Kiss From A Rose." The Grammy goes to Jackson's "You Are Not Alone."

Best pop performance by a duo or group with vocal: "Let Her Cry" by Hootie & the Blowfish.

Best pop album: Odds on favorite is Carey for "Daydream," but don't be surprised if sentimental favorite **Joni Mitchell** wins for "Turbulent Indigo."

Best female rock vocal performance: After a few years' absence because of a lack of nominees, this category returns. It's padded, but I'm just happy it's back. The Grammy goes to Morissette for "You Oughta Know," even though every voting journalist cast a ballot for **PJ Harvey's** "Down By The Water."

Best male rock vocal performance: "You Don't Know How It Feels" by **Tom Petty.**

Best rock performance by a duo or group with vocal: It's conceivable that the award could go to the **Eagles** for "Hotel California," although NARAS has got to be hoping that the Grammy goes to a song written in this decade. I'm rooting for "Run-Around" from **Blues Traveler.**

Best hard rock performance: "Spin The Black Circle" by **Pearl Jam.**

Best metal performance: Can you imagine **Gwar** getting on stage during the telecast to accept this award? It will never happen. The winner is **Nine Inch Nails** for "Happiness In Slavery."

Best rock album: Petty's "Wildflowers."

Best alternative music performance: The Grammy goes to **Nirvana** for "MTV Unplugged In New York," but my vote goes to **Foo Fighters.** Either way, **Dave Grohl's** going home with a Grammy.

Best female R&B vocal performance: The Academy loves **Anita Baker,** but this award should go to **Brandy** for "Baby."

Best male R&B vocal performance: "Baby's Home" by **Barry White.**

Best R&B album: There should be no doubt. The Grammy goes to "CrazySexyCool" by **TLC.**

Best female country vocal performance: Riding the crest of her Country Music Assn. sweep, I predict a win for **Allson Krauss** for "Baby, Now That I've Found You." Kraus is great, but my favorite is "Safe In The Arms Of Love" by **Martina McBride.**

Best male country vocal performance: "Go Rest High On That Mountain" by **Vince Gill.**

Best country performance by a duo or group with vocal: "Here Comes The Rain," the **Mavericks.**

Best country song: This is a tough call, but I'm going with "Gone Country," written by **Bob McDill** and performed by **Alan Jackson.**

Best country album: I'm still baffled by **Junior Brown's** nomination for his self-titled album. Yes, it's good, but it really seems like a stretch, given that he receives no airplay, and that, after the nomination announcement, most country fans were scratching their heads, muttering, "Who?" If the goal was to spotlight an artist who deserves recognition, fine, but it hasn't worked. The Grammy goes to "The Woman In Me" by **Shania Twain,** but my vote goes to "Music For All Occasions" from the Mavericks.

Best song written specifically for a motion picture or for television: As I've mentioned, the Academy gets all gooey for Menken, who's nominated here as co-writer (with **Stephen Schwartz**) of "Colors Of The Wind," but it also bows at the altar of **Barry Mann** and **Cynthia Weil,** who co-wrote (with **James Horner**) "Whatever You Imagine" from "The Pagemaster." A song no one heard from a movie no one saw. The Grammy goes to "Colors Of The Wind."

OTHER NEWS: Look for **David Renzer** to move to L.A. as head of MCA Music Publishing. The company's presidency has been vacant since **Jay Boberg** went to MCA Records last year. Renzer is president of Zomba Publishing.

Twila Paris Has New Look But Familiar Sound On Latest EMI Set

■ BY DEBORAH EVANS PRICE

NASHVILLE—With a change in record companies from Star Song to sister EMI Christian Music Group label Sparrow and a startlingly different photo on the cover, Twila Paris' new album, "Where I Stand," could be anticipated as a radical musical departure.

A few things might have been different in the making of the April 2 release, but Paris' fans will be happy to know that they can expect music in the vein of what has made Paris the Gospel Music Assn.'s female vocalist of the year for the last three years and one of contemporary Christian music's premier singer/songwriters.

Well known in the contemporary Christian community for such songs as "The Warrior Is A Child," "Runner," "Every Heart That Is Breaking," "Destiny," and "God Is In Control," Paris has developed a reputation as a formidable artist whose music is embraced not only by Christian radio but by church audiences. With the release of "Where I Stand," Sparrow hopes to broaden that appeal to the mainstream market.

"Our plan right now is to introduce Twila. She's never really had an introduction to mainstream retailers," says Sparrow marketing VP Jenny Lockwald. (Her last album on Star Song was released before EMI's 1994 purchase of the label.)

"We're going to familiarize them with the fact that she is a major contemporary Christian music artist. We'll do that by really going after the facts with them—how many Dove Awards she has won, the fact that she is a staple in the church with songs in hymnals, how many units she has sold—and solidifying with them that she is a valid, selling artist."

When asked why she left Star Song and signed with Sparrow, Paris says, "I had 11 years at Star Song. I have wonderful friends and felt like a lot was accomplished there, but there are times when you feel like God is saying that it's just time to move on. It [wasn't] any sort of negative thing."

Though Sparrow is hoping Paris will draw a wider audience with this release, it won't be at the expense of her old fans. "Where I Stand" features the songs of faith and encouragement for which Paris is known. Musically, Paris says, she and producer Brown Bannister engineered a few changes.

"I think we were smack in the middle of AC with the last record, and I think we still are," Paris says. "We wanted the texture to be slightly different on this album, and the main change we made was, rather than having two electric guitars on the basic sessions, we had one electric and one acoustic. So, without becoming an acoustic album, it's a little more acoustic-oriented, a little hit warmer texture all the way through."

Fans may also be surprised at Paris' look on the album cover. Instead of her usual bangs and subtle makeup, the photo features an extreme close-up of Paris' face, with her hair pulled back and minimal makeup. Attendees of a recent Christian retailers convention didn't recognize her on the promotional materials at the Sparrow booth.

"It startled everyone," Paris admits. "We wanted to do something really fresh and different . . . and I said I've always wanted to do one of those photographs where it's minimal makeup, the hair is back off the face, and it really [is just] the face and eyes. You feel like you're really getting inside the person. It's not about glamour. It captures the personality, the person inside."

The album is also a reflection of the person inside in terms of its music. "Even though songs like 'Not Afraid Anymore' and 'Hold On' [are] addressed to other people, all the way through this album, there are definite elements that are vulnerable and revealing of where I am," she says. "I think the cover goes with that."

Paris has always been known for writing all her own material, and she continued to do that on "Where I Stand," with the exception of "Faithful Friend," which was co-written with Steven Curtis Chapman. Paris says Sparrow president Peter York really pushed her to write material for this project. "Peter York, as an A&R guy, really challenged me," Paris says. "I brought in my hatch of songs, and he encouraged me to think about going back and writing some more . . . I thought, 'We are only three to four weeks out from starting the album, and I don't know if I can write inspired songs on demand.' "

But Paris found she could rise to the occasion. The first single, "Faithful Friend," which will be released to Christian radio March 8, was one of the last songs written for the album. "Steven actually inspired the lyrics to the first verse," Paris says. "And of course, later, he actually wrote the verse that he sings because . . . I realized this needs to be a duet, and whoever is singing it needs to write the second verse so it would be complementary to the first."

Although Sparrow has no plans to push a single to mainstream radio, the label anticipates "Faithful

(Continued on next page)

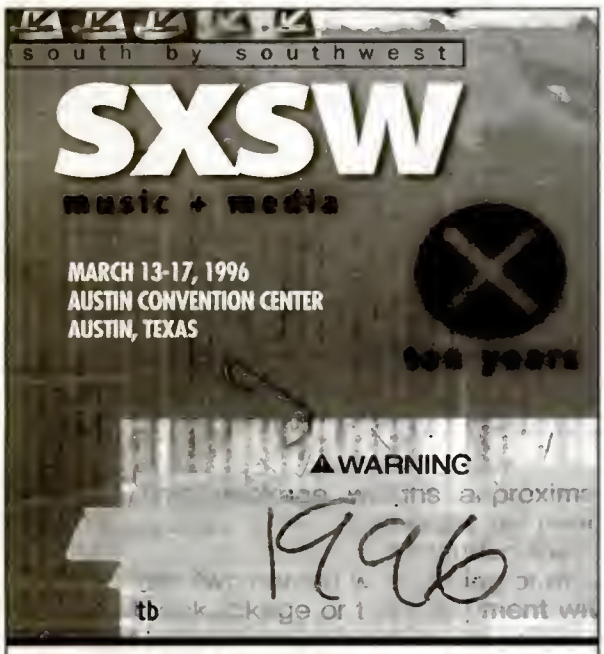
AN OPEN LETTER TO RECORD COMPANIES

I have spent the better part of the last 12 years endeavoring to become the best songwriter I could possibly be. I've released 3 albums to college radio and received enough airplay to know I can reach people. But through the years I've paid little to no attention to networking and promotion. Quality of my writing has always come first but in this business being marketable is as important, if not more, to getting noticed and signed. Now though, I'd like to be heard, and I'd like to retain my ideals in the process. So, my idea for you is this: I will donate **100%** of my songwriter royalties to children's charities, on every record I make for whatever company wants me. If you can't market that, you can't market anything. You can make lots of money and I can make music and help people. Cynics beware. I'm not rich. I wait on tables for a living. This is real. It's on the table for whoever wants it.

Thank You.

R.D.

1-312-935-1848



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amusement business — BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ROD STEWART	Louisiana Superdome New Orleans	Feb 10	$637,255 $40/$25	16,954 sellout	Beaver Prods
ROD STEWART	Reunion Arena Dallas	Feb 6	$517,383 $40/$29.50	14,545 17,500	Beaver Prods
ROD STEWART	Summit Houston	Feb 5	$448,210 $65/$25	13,212 16,210	PACE Concerts
RED HOT CHILI PEPPERS SILVERCHAIR RENTALS	Madison Square Garden New York	Feb 9	$408,403 $27.50	14,851 sellout	Delsener/Slater Enterprises
ROD STEWART	Myriad Arena Oklahoma City	Feb 8	$390,346 $39.50/$29.50	10,585 15,600	Beaver Prods.
GEORGE STRAIT TERRI CLARK	Frank Erwin Center, University of Texas at Austin Austin, Texas	Feb 9	$371,272 $22	17,260 sellout	Varnell Enterprises
AC/DC POOR	Alamodome San Antonio, Texas	Jan 27	$361,482 $25.50/$23.50	15,237 sellout	Stone City Attractions
OZZY OSBOURNE KORN LIFE OF AGONY	Alamodome San Antonio, Texas	Jan 6	$356,569 $34.50/$24.50/$22	14,478 sellout	Stone City Attractions
AC/DC POOR	Summit Houston	Jan 25	$315,975 $25.75/$22.75	13,433 sellout	PACE Concerts
RED HOT CHILI PEPPERS SILVERCHAIR RENTALS	CoreStates Spectrum Philadelphia	Feb 6	$297,040 $23.50	12,640 14,620	Electric Factory Concerts

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CAPITOL'S TRIPL3FASTACTION REVS UP

(Continued from page 13)

demented."

Kidd says the hand chose Capitol partly because it was the label's senior VP of promotion, Phil Costello, who hrought the hand's demo tape to Capitol president/CEO Gary Gersh, instead of an A&R executive.

"Usually, A&R forces radio into liking the music," says Kidd. "But for the radio guy to be into it, we felt confident. And then when a bunch [of Capitol executives] came to see us and we sat down and had a good conversation, it seemed right."

The marketing efforts for hreaking the hand have concentrated on touring and tour marketing, such as getting radio, retail, press, and Cema representatives out to shows and handing out five-song cassette samplers at the gigs.

One key element is to hammer away at markets region hy region, beginning with the Midwest. The hand's tour with Menthol, which wrapped Feb. 15, marked its third swing through the Midwest since Capitol signed the act in fall 1994.

"We're marketing this as an album-driven project," says Clark Stauh, senior director of marketing at Capitol. "We feel this record has a lot of great songs, and we intend to take this well into next year."

Capitol will get even more aggressive when tripl3fastaction, which is booked hy Creative Artists Agency, hits the road for its first West Coast jaunt March 18-30 with labelmates Everclear and London Records' Hagfish. Key dates include three nights at the Roxy in Los Angeles March 20-22, including a double show on March 21, when tripl3fastaction will play the Alligstor Lounge in Santa Monica, Calif., after its Roxy performance. The tour also includes an already sold-out show March 28 at the 5,500-seat Seattle Arena.

Capitol will support the West Coast tour with print ads for both of its hands. To drive fans to retail, discount coupons for "Broadcaster" will be given away at the shows.

"We're going all out for this tour, including a tour poster designed by Coop, who did the artwork for Lords Of Acid's last alhum cover and Nirvana tour posters," says Stauh.

Another part of the awareness campaign will be a postcard mailing to 10,000 fans on Frey's and Blues Traveler's fan list. In an effort to create a fsn list for tripl3fastaction, the mailing will feature a bounce-hack card for fans to receive the five-song cassette sampler.

With touring as important to the hand as it is to the lahel and management, Kidd says the goal of the alhum was to capture the band's live feel as mucb as possihle. The album even features an extended jam of "Superstar" (a possihle future single) that clocks in at nearly 10 minutes, as well as three other songs that are approximately five minutes each.

"It's so important to get the live thing down," says Kidd. "You see so many great hands live and the record sucks. We totally wanted our record to sound like our shows do."

On the radio front, Capitol plans to work college radio fiercely to create a hase. The first single for modern rock radio, "Revved Up," will be worked to the format starting March 25.

Modern rocker WKQX (Q101)

(Continued on page 19)

TWILA PARIS HAS NEW LOOK BUT FAMILIAR SOUND

(Continued from preceding page)

Friend" to be a major hit at Christian stations. Mark Rider, PD at WAYM-FM Nashville, hasn't heard the single but says be's open to giving it a shot. "[Sparrow] is really trying to take her to that next level. She has always been thougbt of as a little more inspirational, whereas Steven is not. He's more contemporary, obviously," Rider says. "Even though she used to be pretty contemporary, they kind of made her more middle of the road as years went by. Maybe this is them bringing her hack to center, which I think is a really good idea."

In addition to promoting heavily to radio, Sparrow plans a hig push at retail that will involve hanner boards and counter easels promoting the release and offering consumers special prerelease reservation forms to reserve a copy of the album prior to street date. Lockwald says the lahel may station greeters at retail entrances to show consumers where to find the album.

Paris has served as the spokeswoman for the San Luis Obispo, Calif.-hased Parahle Group, an organization that represents 350 independent Christian bookstores nationwide. Paris' involvement with Parable will aid in promoting the album. Plans call for Parable to run a teaser in its March product catalog, and it will hold a hig campaign in the catalog to coincide with the album's release.

Lockwald feels the alhum will be a hit with Christian radio and the church crowd who bave always made Paris' music part of their worship services. To make sure the church audience is aware of the release, Sparrow plans a special promotion with Worship Leader magazine. The promotion involves a hrochure that will feature Paris and Sparrow lahelmates Cheri Keaggy and Steve Green, spotlighting songs that would be appropriate for use in church services, such as "Honor And Praise." Lockwald says Sparrow plans to distribute the hrochures at worship-leader conferences across the country this year.

Fans will have the chance to hear Paris perform the music from "Where I Stand" live when she embarks on her fall tour. The opening act and other specifics are still In the works, but Paris is anxious to hit the road. "It's a lot of fun for me," she says. "I love heing in the studio, hut I also love doing the songs live, and all the lights add to giving the song a somewhat different life than on the alhum. That has always intrigued me."

MUSICMASTERS SALUTES BENNY CARTER

(Continued from page 1)

to a wider audience."

Carter also sees the disc drawing in new fans for his tunes. "These days, it seems there are many more popular singers than there are popular instrumentalists," says Carter, who also plays trumpet, trombone, tenor sax, clarinet, and piano. "Singers sell the big records. As listeners, we attach ourselves to words, to the emotions and stories around the lyrics. I'm really an instrumentalist, a melodist. There are many songs that I've played that I don't really know the words to. But with the general public, they are very important. So this might help."

Carter is also likely to gain attention from two other releases. Rhapsody Films has issued Harrison Engle's 1989 Carter documentary "Symphony In Riffs" on video for the first time. The title sold in record stores, $24.99 list price. In June, Verve will reissue "The New Jazz Sound," a two-disc set.

The timing is right for "Songbook," according to Schoen. "Benny has received a great level of support with fellow musicians, jazz press, and radio as well. But I think we're lagging a little bit on the consumer end. One of the things we are hoping for with this record is to expand his base. Considering that the guy has received the lifetime achievement award Grammy and two additional Grammys, there's considerable upward movement available at the retail level. It could always be bigger for him."

The album is a follow-up to the Grammy Award-winning 1994 disc "Elegy In Blue" on MusicMasters. The label also released the album "Best Of Benny Carter" in 1995, "but that was just to keep us visible until this one was ready," says Schoen.

MusicMasters began its campaign

From left, Carter with Bobby Short.

for "Songbook" in November 1995 at the JazzTimes Convention in New York. The label placed "a little teaser" from "Songbook" in gift bags received by all registrants. It was a three-track cassette that included "All That Jazz," a duet between Carmen Bradford and Kenny Rankin; "Only Trust Your Heart" by Reeves; and Hendricks' take on "Cow-Cow Boogie."

"The intention was to get people's attention and let them know the scope of the project," says Schoen. "Most were knocked out by the concept, saying, 'Oh man, this is the kind of project we've been waiting for.' "

Gary Vercelli, music director of KXJZ Sacramento, Calif., thinks radio should get excited, too. "I would consider this for heavy rotation," he says. "It's a testament to Benny as a composer, soloist, and arranger. It doesn't surprise me that some of the great singers of this time would line up to get involved. Williams epitomizes Benny's elegance on the born in the interpretation of 'I Was Wrong,' which would be a power track here at the station. They also sequenced the material well; there are lots of strong tunes at the front."

Vercelli says vocal discs are on the rise. "Vocals are a real important element in terms of holding the listener.

We're infusing more vocals into our rotation, and so far, it's good. The downside is that there aren't enough quality jazz vocalists compared to the numbers of quality instrumentalists. But this record is wonderful; it would be right for drive-time play."

FIRST RECORDING IN 1927

Carter's accomplishments are legion. Critic Peter Watrous once said that discovering his body of work is like discovering "a lost continent." Along with Johnny Hodges and Charlie Parker, Carter is often said to have created the modern saxophone language. "There are no others even vaguely similar," critic Stanley Crouch once wrote.

Carter, a New York native, worked club dates in Harlem as a teenager, playing C-melody saxophone. Pianist Willie "the Lion" Smith convinced him to switch to alto in 1924, and a blessed companionship was formed. (In the late '20s, he also picked up the trumpet, which he still plays.) He put his first arrangement on disc in 1927, under the auspices of Fletcher Henderson. After a short stint leading his own large group, he worked with two highly respected units: the Chocolate Dandies and McKinney's Cotton Pickers.

Word got around regarding the clever nature of his charts, and Carter wrote arrangements for the Ellington group as well as pieces that helped spark the rise of Benny Goodman's band.

His own orchestras became deified, even by an overseas audience. In 1934, he took an extended trip to France, the U.K., and the Netherlands, where he made a point of integrating his bands.

Back home by '38, his credentials as an arranger were by then impeccable. The style of his alto playing began to be scrutinized, and many considered him one of the most individualistic voices of the day.

By 1943, he was on the West Coast, swept up in the plentiful work offered by the television and movie industry.

In 1945, Hollywood, Calif., was his home, and Carter regularly wrote film scores, including those to "The Snows Of Kilimanjaro," "The Five Pennies," and "Flower Drum Song." He also wrote the music for many episodes of the TV series "M-Squad."

When "Further Definitions," now a classic, came out in 1961, it proved that the glitz of Tinseltown did nothing to mar Carter's essential jazz skills. His writing for reeds—he also did wonderful work for Count Basie at the time—was plush yet gutsy.

All his subsequent activity, especially his sublime improvising throughout the '80s, has been heard as it should be: as the inventions of a wizard. The "Songbook" pieces remind the listener how supple, rich, and romantic his work can be.

"I don't write what I call 'jazz tunes,' " Carter says. "If you hark back to the beginning of the jazz movement, most of the songs were just songs that were written for everyone to enjoy, played just the way they were. Look at all the wonderful Tin Pan Alley tunes that were done by, say, Louis Armstrong. They were just lovely songs. It was the way he did them that made them jazz. Jazz players have done just as much with Cole Porter and Gershwin tunes as they have with songs that were written strictly as jazz pieces."

Carter says that he never puts his pen down for long. "Hearing the old songs being sung by these people inspires me to go on writing. When I see the response [to these tunes], I want to go forward."

Some of the tunes on "Songbook" are new. Carter wrote "I Was Wrong" for Williams and "You Bring Out The Best In Me" for Short.

"Bobby walked into the studio with the sheet in his hand and a smile on his face," says Carter. "He said, 'Gee, you really know how to write a song for me.' I was flabbergasted."

Krall's track, "Fresh Out Of Love," is also new. For the singer, it was a lesson to record with Carter. The title cut to her first GRP disc was Carter's "Only Trust Your Heart."

"It's an honor to work with him," Krall says, "But better, it's fun to study how his music works up close. We did everything live. To sing a composer's music with the composer, especially if he's this innovative saxophonist and arranger, is a real learning experience."

Some tracks have an air of mystery. "I See You" was written 50 years ago and was heard by nobody except Carter and lyricist Kaye Parker until Lee recorded it on "Songbook."

Carter says he has never recorded "Cow-Cow Boogie." "It was done for a motion picture called 'Ride 'Em Cowboy' with Abbott and Costello," he says. "Then it had the big record by Ella Mae Morse and was also done by Mel Torme and others, even the Judds."

MARSALIS

Carter doesn't like to script the dynamics in the studio.

"I'd read that his approach to things was very spontaneous," Krall says. "That's what jazz is all about. I was concerned that I wouldn't be prepared. But the studio was very relaxed. At the end of the afternoon, he actually gave me a stack of his tunes, the sheets. What a present."

Carter says that with Krall he wanted "everything to be just right, but I also wanted her to be comfortable and sing it as she felt it. So we were loose. She has such a natural feel, so natural that I wonder where she got it at such a young age."

Carter's extended works have a knack for sounding simultaneously elaborate and cozy; blues motifs are often found in the center. Carter thinks that the orchestral language has changed since his early days, "but not drastically so."

"Today's musicians are much more formally trained," says Carter. "There are plenty of things that I know now that I wish I knew then."

The Lincoln Center bash will be a real help to the "Songbook" launch, says Schoen. "It's a wonderful opportunity that you don't often get with a record release. We're also letting retailers in New York know all about it. Hopefully, that will translate into regional breakout activity as well."

Schoen says that international marketing will mirror the U.S. plans and that any tour dates Carter schedules worldwide will be supported with advertising.

At HMV's Cambridge, Mass., store, jazz buyer Roger Koehnlein says, " 'Songbook' really could be something special. Benny's not a high-profile seller up here, but I personally like him—the way he structures his solos has been very influential. Records by singers sell well these days, and this will probably be his most impressive disc, sales-wise. We also play this kind of stuff in the store."

Schoen says MusicMasters primed the pump at BMG's corporate gathering in New Orleans last month. "Benny was the featured artist in the jazz portion of a video we showed at the BMG convention. It was to get the field and sales people hip to our big priority. It's nice when you have that kind of excitement. That translates to retail, radio, and all those things. Like, 'Man, that Benny Carter record is great; what else you got going?' "

A Sampling Of Benny Carter Recordings: 1928-1993

Following are highlights from Benny Carter's extensive discography.

• "A Study In Frustration: The Fletcher Henderson Story" (Columbia/Legacy). In 1928 and 1929, Carter took over the arranging duties for Henderson's unit from Don Redman. This enabled him to write crafty, almost serpentine ensemble passages and hear them played perfectly by one of the most sharply honed horn sec-

tions of the era. There are 10 Carter cuts on this boxed set. Each shows how complex and communicative the action of a big band can be. "Blazin' " and "Wang Wang Blues" are examples of elaborate experiments that simply exude joy.

• "All Of Me" (RCA/Bluebird). Most of these orchestra tracks are from the early '40s, right before Carter moved to California. They prove that his arranger's palette contained an extraordinary array of hues. Some pieces are stately, some mysterious, and some swing hard enough to keep dancers on the floor for a week.

• "3,4,5: The Verve Small Group Sessions" (Verve). Carter's alto inventions had always been intriguing, but as he grew older, they became even more precise, resourceful, and captivating. Any session that found his horn in high relief is extremely valuable, and this compilation of small group dates from the early '50s is nothing short of exquisite. Eight tracks are historic: the trio teams with drummer "Papa" Jo Jones, and pianist Teddy Wilson takes interplay to an extraordinary level, making almost every phrase by the group sound novel.

• "Jazz Giant" (Contemporary). This septet with Ben Webster and Barney Kessel is less about arrangement and more about soloing. Never doubted as a soloist, Carter nonetheless reached a new degree of articulation on this set, released in 1958. Turning the corner toward a place where technique becomes an invisible ally, Carter makes the blues sound like the richest language on earth.

• "The Complete Roulette Studio Recordings Of Count Basie And His Orchestra" (Mosaic). The best gathering of Carter's composing and arranging for the second great Basie big band is found on the last part of a must-have boxed set. No less dramatic than his TV scores ("M-Squad Theme" is enclosed here), the work he did for Basie at the start of the '60s put some lilt into the hard-driving orchestra. There are exquisitely placed silences, deluxe passages in which one section of horns erupts as another swoops downward, and fanfare melodies by the truckload.

• "Further Definitions" (Impulse!). After an extended string of writing for television and film, Carter signed up with the most happening jazz label of the '60s for a date that unified four masters of the sax in its front line. Coleman Hawkins, Charlie Rouse, Phil Woods, and Carter rode the supple, luxurious material written for the session. "Reeds'n' rhythm" is how this 1961 disc is often described, and the design of ways for the two essential band components to coexist is one of Carter's lasting achievements.

• "A Gentleman And His Music" (Concord). Almost all who record with him claim Carter to be utterly relaxed in the studio, but in 1985 this lighthearted septet, which included trumpeter Joe Wilder, created the sound of a sigh. Benny's expertise with the blues vernacular creates the kind of certitude that genuinely disarms the listener. In this refined atmosphere, not one note is out of place.

• "Central City Sketches" (MusicMasters). In 1987, Carter again got a chance to lead a big band, this time the American Jazz Orchestra, a repertory ensemble assembled to play exactly the kind of classic works that Carter wrote. At the time, he

said that leading the band was a "luxury." This live record captures some of his best-known tunes, including "Doozy," "When Lights Are Low," and the title suite, composed for the occasion and conducted by Carter. The overall tone of the disc is both erudite and chummy.

• "Legends" (MusicMasters). In 1993, Carter, 86, shared the studio with older genii Hank Jones and Doc Cheatham and young adepts Christian McBride and Lewis Nash. His playing is pared down to nothing but the essentials, and his melodic acumen is bolstered to incredible heights. It's easy to hear; several of these tracks are duets with Jones, whose own discriminating artistic sense bars any unnecessary moves. On "Wonderland" and "People Time," it's obvious that grace can be a strong suit when it comes to exchanging formidable ideas with an equally talented cohort.

JIM MACNIE

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ROTHBERG

(Continued from page 13)

been no less impressive, according to Venable. He credits Steve Weitzman, owner of New York haunt Tramps, for spreading the word on Rothberg and booking her in key time slots.

"He has been the biggest supporter," Venable says of Weitzman. "Besides putting her on a bill at Tramps twice so far, he's had a lot of people from all different types of media call us and come up to us, just asking who Patti Rothberg is."

Beyond the club appearances and radio push, EMI will promote "Between The 1 & The 9" with a print campaign, appearances on syndicated radio shows and at the Pollack Convention, and a video that will be serviced to MTV, which has already expressed an interest in Rothberg, according to Venable.

The label also plans to include Rothberg in its spring "developing-artist program," which offers retailers discounts, extended dating, and additional co-op funds as an incentive to buy deeply on the album.

Furthermore, Rothberg will have her own page on the EMI World Wide Web site on the Internet, according to Venable. He adds that EMI will release "Between The 1 & The 9" in all major territories outside the U.S.

Rothberg was introduced to Koppelman by her manager, Alicia Gelernt, whose sister was Koppelman's law school classmate. It was Gelernt who discovered Rothberg busking in the subways between the platforms for the 1, 9, and L trains at 14th Street.

"Alicia came up and said, 'What's going on?' I said, 'I'm just kind of sitting here in the subway playing guitar,' " recalls Rothberg. "So she said, 'How much do you make an hour doing this?' I said, 'Five dollars, if I'm lucky.' And she said, 'Well why don't you come with me. I know this guy who has a home studio, and you can make some tapes.' I was out of a job and totally frustrated, so I went."

Gelernt introduced Rothberg to "Little" Dave Greenberg, a recording enthusiast with a home studio. The three formed an instant bond, recording songs at Greenberg's studio and calling themselves "the firm."

In fact, the chemistry between Rothberg and Greenberg was so strong that when Koppelman signed the artist he insisted that Greenberg produce her album, even though he had no prior experience working on a major project.

"With an artist like Patti, the record company needs to be as transparent as possible. We're allowing her to become comfortable enough to be who she is. That's why we didn't want to put her with a big-time record producer," says Koppelman.

Rothberg says she relishes the attention lavished on her by EMI and the early press response to her work (she has received mentions in The New York Times and The Philadelphia Inquirer).

However, she says, her feet remain planted firmly on the ground. "Maybe some day it will all catch up to me, but I don't think it really will," she says. "I have what I wanted. I wanted a job."

Then she adds, wistfully, "I'm gonna miss playing in the subway."

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UNSIGNED ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

RICHMOND, VA.: If the songwriting approach of **the Dave Matthews Band** were to absorb the upbeat rhythms of ska and reggae, the result would sound like **Fighting Gravity**. Yet, a flair for diverse and imaginative composing isn't the only thing these eclectic Virginia bands share; both have ridden a huge wave of independent success."For an unsigned band, we're very pleased with the response we've received," says guitarist/vocalist **David Triano**. The band has sold a whopping 52,000 units of its first two releases, "Shishskabob" and "No Stopping, No Standing." And although the band's newest effort, "forever=1 day," has been out only a month, it shows equal sales promise and is already receiving airplay on college stations from Virginia Beach, Va., to Killington, Vt. Equally impressive is the band's drawing power; it has been packing them in at colleges and in clubs along the East Coast from the Carolinas to New England. Club booker **Paul Manna** says, "These guys do amazing everywhere they go." Fighting Gravity has also contributed tunes to a pair of compilations on Bob Records ("Ska Gone South" and "Ska Cover To Cover"). The lineup of the 7-year-old group includes lead vocalist **Schiavone McGee**, percussionist **Mike Boyd**, keyboardist **Eric Lawson**, bassist **David Peterson**, saxman **Karl Von Klein**, and trombonist **John Utley**. As Killing Gravity, they've shared the stage with **the Bodeans, the Connells, Eek-A-Mouse, Juliana Hatfield**, and, of course, **the Dave Matthews Band**. Contact **Frank X. Weber** at FMI Inc. at 516-862-0721. **J. DOUG GILL**

FIGHTING GRAVITY

FORT LAUDERDALE, FLA.: The members of **Nectar** have been buzzing around since late 1994 after their former bands, **Planet Boom** and **Velvet Revolution**, broke up in the same week. "We were all together in the same rehearsal studio bumming out in the hallway," says vocalist **Randy Bates**, "but then we started eyeing each other's bands for a new lineup." That lineup became guitarist **Sean Snyder**, drummer/percussionist **Chris Johns**, and bassist **Dave Poole**, whose day job is as a tattoo artist and who has left his mark on several band members. The band's music, which is an aggressive combination of alternative rock, metal lite, and melodic liquid grooves, is given the full treatment on its new self-titled, 11-track CD, recorded at Live Wire Studios and mastered at Fuller Sound. The single "Celebration" is the most requested song on local high school station WKPX, and airplay has extended to commercial stations WZTA Miami and WSHE Fort Lauderdale and the University of Miami's WVUM, where the band recently performed a live on-air acoustic set. Nectar has been heavily touring the state and is planning an ASCAP showcase in New York and a gig at the SXSW Music Conference in Austin, Texas. The band recently inked a management deal with John Tovar Music Group, which has worked with **Marilyn Manson, the Mavericks**, and **the Goods**. Contact **John Tovar** at 305-275-8242. **SANDRA SCHULMAN**

NECTAR

MILWAUKEE: Pet Engine had no intention of releasing a second CD anytime soon, but the attention given to a demo of its song "Place To Breathe" by new rock station WLUM Milwaukee forced the group's hand. With consistent airplay—and a spot on a successful local band bash co-sponsored by the station and local alternative weekly newspaper The Shepherd Express—came a public clamor for Pet Engine material. The band's four-song EP, "Musicalbum," released by Milwaukee's Don't Records, shows greater focus than the full-length album released two years ago. Incongruous '70s rock guitar solos and instrumental bridges have disappeared, permitting an unencumbered appreciation of guitarist **Steve Ziel**'s talent for penning garagey Midwestern rock tunes with pop hooks. Don't Records has not started to promote the new disc outside of Milwaukee, but Pet Engine has been working hard during the past few years to cover the Midwest club circuit. Contact Don't at 414-224-9023. **DAVE LUHRSSEN**

TRIPL3FASTACTION

(Continued from page 15)

Chicago has already shown support for the band by playing its two 7-inch singles, a 1994 version of "Revved Up"/"Sally Tree" on the defunct Limited Potential Records and 1995's "Ronnie's Pants"/"Aerosmith" on the local Hit It! label. PD Bill Gamble says there's anticipation for the album.

"Good music comes before local music, but when we have good local music, it's the best of both worlds," says Gamble. "People really like them in town."

Prior to the release of "Broadcaster," Capitol is issuing three promotional 10-inch vinyl sets featuring all of the songs from the album, plus the additional track "Bed Head." The sets go out Feb. 29 to college radio, select press, and indie retail accounts to further awareness.

Capitol also has its sights set on markets outside of the U.S. The band will play in London Feb. 29 for EMI executives, local booking agents, and promoters. An international release date for "Broadcaster" hasn't been set yet, but the label plans to work the album in and out of the U.S. for some time to come.

Costello adds, "It doesn't matter how long it takes to break this act. We stick to records here. We've done it with Everclear and Radiohead, and we'll do it with them."

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COMPILED FOR WEEK ENDING FEBRUARY 24, 1996 FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST — LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
			★ ★ ★ No. 1 ★ ★ ★	
1	3	26	**TERRI CLARK** MERCURY NASHVILLE 526991 (10.98 EQ/16.98)	TERRI CLARK
2	2	14	**KENNY WAYNE SHEPHERD** GIANT 24621/WARNER BROS. (10.98/15.98)	LEDBETTER HEIGHTS
3	8	14	**3T** MJJ/550 MUSIC 57450/EPIC (10.98 EQ/15.98)	BROTHERHOOD
4	10	23	**JARS OF CLAY** ESSENTIAL/SILVERTONE 41580/JIVE (10.98/15.98)	JARS OF CLAY
5	8	18	**MYSTIKAL** BIG BOY 41581/JIVE (10.98/15.98)	MIND OF MYSTIKAL
2	8	26	**GARBAGE** ALMO SOUNDS 80004*/GEFFEN (10.98/16.98)	GARBAGE
7	8	2	**LINDA DAVIS** ARISTA 18804 (9.98/15.98)	SOME THINGS ARE MEANT TO BE
8	7	7	**FOR SQUIRRELS** 550 MUSIC 67150/EPIC (7.98 EQ/11.98)	EXAMPLE
9	11	20	**JIM BRICKMAN** WINDHAM HILL 11164 (9.98/15.98)	BY HEART
10	10	120	**ADAM SANDLER** ● WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
11	9	20	**JEWEL** ATLANTIC 82700/AG (7.98/11.98)	PIECES OF YOU
12	14	9	**JERALD DAEMYON** GRP 9829 (9.98/16.98)	THINKING ABOUT YOU
13	18	3	**STABBING WESTWARD** COLUMBIA 66152 (9.98 EQ/15.98)	WITHER BLISTER BURN + PEEL
14	13	13	**TERRY ELLIS** EASTWEST 61857/EEG (10.98/16.98)	SOUTHERN GAL
15	20	25	**POINT OF GRACE** WORD 67049/EPIC (9.98 EQ/15.98)	THE WHOLE TRUTH
16	16	2	**LA MAFIA** SONY 81722 (6.98 EQ/13.98)	UN MILLON DE ROSAS
17	23	4	**LONESTAR** BNA 66642/RCA (9.98/15.98)	LONESTAR
18	17	16	**FROST** RUTHLESS 1504*/RELATIVITY (10.98/16.98)	SMILE NOW, DIE LATER
19	1	2	**FRANK BLACK** AMERICAN 43070/WARNER BROS. (10.98/15.98)	THE CULT OF RAY
20	19	18	**DEBORAH COX** ARISTA 18781 (10.98/15.98)	DEBORAH COX
29	12	17	**THE CORRS** 143/LAVA 92612/AG (10.98/15.98)	FORGIVEN, NOT FORGOTTEN
23	26	4	**ENRIQUE IGLESIAS** FONOVISA 0506 (9.98/13.98)	ENRIQUE IGLESIAS
26	29	26	**EDWIN MCCAIN** LAVA 92597/AG (10.98/15.98)	HONOR AMONG THIEVES
24	25	36	**RHETT AKINS** DECCA 11098/MCA (10.98/15.98)	A THOUSAND MEMORIES
26	22	7	**SON VOLT** WARNER BROS. 46010 (10.98/15.98)	TRACE
26	29	28	**THE IMMORTALS** VERNON YARD 39629/VIRGIN (9.98/15.98)	MORTAL KOMBAT: THE ALBUM
27	29	8	**DOUG SUPERNAW** GIANT 24639/WARNER BROS. (10.98/15.98)	YOU STILL GOT ME
28	40	5	**RUBY** CREATION/WORK 67458/COLUMBIA (10.98/15.98)	SALT PETER
26	24	12	**GROUP HOME** PAYDAY/FFRR 124079*/ISLAND (10.98/16.98)	LIVIN' PROOF
26	26	3	**FUN FACTORY** CURB EDEL 77624/CURB (10.98/15.98)	FUN-TASTIC
31	34	15	**PURE SOUL** STEP SUN/INTERSCOPE 92638/AG (10.98/16.98)	PURE SOUL
32	31	16	**MANDY PATINKIN** NONESUCH 79392/AG (10.98/16.98)	OSCAR & STEVE
33	—	1	**KILO** WRAP 8147/ICHIBAN (10.98/15.98)	GET THIS PARTY STARTED
34	—	1	**THE NIXONS** MCA 11209* (9.98/15.98)	FOMA
35	30	13	**DARYLE SINGLETARY** GIANT 24606/WARNER BROS. (10.98/15.98)	DARYLE SINGLETARY
36	38	13	**BONEY JAMES** WARNER BROS. 45913 (10.98/15.98)	SEDUCTION
37	—	1	**CRISTIAN** MELODY 0510/FONOVISA (9.98/13.98)	EL DESED DE OIR TU VOZ
38	35	4	**LOUD LUCY** DGC 24733/GEFFEN (9.98/12.98)	BREATHE
39	—	1	**BARENAKED LADIES** REPRISE 46183/WARNER BROS. (7.98 CD)	SHOEBOX (EP)
40	—	1	**DONALD LAWRENCE & TRI-CITY SINGERS** CRYSTAL ROSE 51480/SPARROW (9.98/13.98)	BIBLE STORIES

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Asterisk indicates vinyl LP is available. ◯ Albums with the greatest sales gains. © 1996, Billboard/BPI Communications.

POPULAR•UPRISINGS™

BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHART • BY CARRIE BORZILLO

HAPPY HAPPY, JOY JOY: After extensive touring and a massive setup on the part of Columbia, **dog's eye view's** debut album, "Happy Nowhere," is finally starting to make some serious sales strides.

This week, the album saw a 62% increase in sales over last week, according to SoundScan. The album, which was available in select retail outlets Oct. 10, 1995, to coincide with the band's tour dates, but was released nationwide Jan. 30, has sold more than 10,000 units, according to SoundScan.

The recent sales surge can be partly attributed to the clip for the first single, "Everything Falls Apart," being placed in regular rotation on MTV Feb. 5, as well as airplay on VH1 and modern rock and album rock radio. "Everything Falls Apart" is No. 39 with a bullet on Modern Rock Tracks and No. 24 with a bullet on Album Rock Tracks this week.

Before Columbia signed the band, the group's lead singer/songwriter **Peter Stuart** toured with **Counting Crows** and on the **Tori Amos** and **Cracker** tour in 1994 (Billboard, Jan. 6). Billed as **dog's eye view's Peter Stuart**, the singer opened the shows either solo or accompanied by a bass player. He also sold demos at the gigs and built a loyal fan base.

Stuart frequently converses with those fans via E-mail. In fact, **Bridget Roy**, director of marketing at Columbia, says that the dog's eye view World Wide Web site is now the most active of all the Sony sites and that Stuart is one of the label's most active users—and schmoozers—on the Internet.

Once signed to Columbia, Stuart embarked on what Roy calls the label's most extensive radio, press, and retail promotional tour in the label's recent history. A four-song CD sampler and electronic press kit were among the materials used to introduce the band to the masses.

"We heard feedback from the EPKs that we don't always bear from them, so we feel it really got watched," says Roy. "Peter is such a funny, personable, yet complex person underneath. He really connects and hits home with people."

One of the most interesting parts of the label's marketing efforts was its college campaign, which included a direct-mailing to 107,000 college dorm rooms, a college TV buy featuring the EPK, and classified ads in college papers that read, "If you saw Counting Crows or Tori Amos, then you've got a dog's eye view of Peter Stuart."

The materials sent directly to dorm rooms also contained teasers, as well as information on the band and its release.

Dog's eye view will embark on a club tour next month, which includes a March 7 stop at the Troubadour in Los Angeles.

PERFECTION: **Nete Ouderkirk's** debut album, "Perfect Wave," 1-800-Prime-CD's first offering from its alternative imprint, 1-800-Prime-CD Alternative, is beginning to get a smattering of airplay with various tracks.

Modern rock WNEW New York placed "These Are The Tbings" in regular rotation this week, and triple-A WCBR Chicago is playing "Psychosis Of Hip."

The folk-inflected singer/songwriter, whose voice is at times reminiscent of **Lou Reed**, is garnering rave reviews in such publications as Alternative Press, New York's Daily News, and Minnesota-based Cake. New York-based Ouderkirk is in the midst of rehearsing a new band with which to tour.

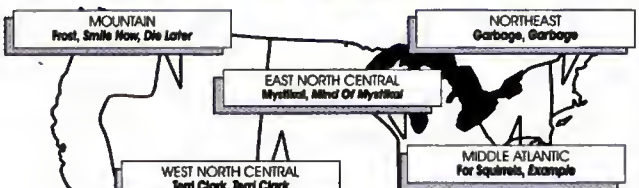
REGIONAL HAPPENINGS: **Richie Rich's** "Half Thang" on Shot Records clocks in at No. 6 in the Pacific Regional Roundup . . . EMI Latin's **Bobby Pulido's** self-titled set bows at No. 23 in the South Central Regional Roundup.

ROADWORK: 550 Music's **Echobelly** hits the road March 3-April 4 . . . Pianist **Jacky Terrasson's** first leg of his world tour begins Tuesday (20) and wraps up May 27. Tuesday also marks the release of Terrasson's second Blue Note album, "Reach."

Rich Debut. Rich McCready nabs a string of dates with Tracy Lawrence and Toby Keith Feb. 25-March 9. McCready's first single, "Hangin' On," from his self-titled Magnatone debut, due Tuesday (20), is No. 60 with a bullet on Hot Country Singles & Tracks. McCready is also scheduled to play some festivals this summer.

Cat Call. As triple-A airplay on the cat Mary's debut album, "Her High, Lonesome Days," mounts, the folk/rock trio embarks on its first national tour Saturday (24)-April 26. The album was released Oct. 3 on the new Orchard Music Group label, run by producer Richard Dashut (Fleetwood Mac, Matthew Sweet).

REGIONAL HEATSEEKERS #1's



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.

WEST NORTH CENTRAL

1. **Terri Clark** Terri Clark
2. **Jim Brickman** By Heart
3. **Linda Davis** Some Things Are Meant To Be
4. **Mystikal** Mind Of Mystikal
5. **Kenny Wayne Shepherd** Ledbetter Heights
6. **3T** Brotherhood
7. **Golden Smog** Down By The Old Mainstream
8. **Lonestar** Lonestar
9. **The Nixons** Foma
10. **Son Volt** Trace

MIDDLE ATLANTIC

1. **For Squirrels** Example
2. **Group Home** Livin' Proof
3. **Garbage** Garbage
4. **Kenny Wayne Shepherd** Ledbetter Heights
5. **Adam Sandler** They're All Gonna Laugh At You
6. **Jewel** Pieces Of You
7. **Mandy Patinkin** Oscar & Steve
8. **Barenaked Ladies** Shoebox (EP)
9. **Deborah Cox** Deborah Cox
10. **Buju Banton** 'Til Shiloh

Night Songs. Latin singer/songwriter Soraya opens for Natalie Merchant Feb. 9-March 7. Soraya's debut album, "On Nights Like This," is the first release under Island's venture with PolyGram Latino. Island is working the English version of the album, while PolyGram Latino is working the Spanish version. "Suddenly" is the first single for triple-A and AC radio.

Golden Tale. Larry Robinson, music supervisor/axecutiva producer of tha soundtrack to "Tales From The Hood," celebrates the Recording Industry Assn. of America's gold certification of the album with his collaborators. Shown, from laft, ara artists Spice 1 and E-40, the film's director Rusty Cundieff, Robinson, MCA national rap promotion director Brian Sampson, the Click's B-Legit, and Spice 1 manager Chaz Haye.

Bahamadia's 'Kollage' Of Diversity

EMI Rapper Has Earthy, Poetic Style

■ BY HAVELOCK NESLON

NEW YORK—EMI rapper Bahamadia pulls together such a diverse collection of songs on her debut set, "Kollage According To Bahamadia," that it's easy to see how the project got its title.

"I don't ever focus on a particular form or format when I'm writing," she says. "What I come up with really just depends on the vibe I feel from a track."

"Natural" is how Bahamadia describes the earthy poetic style on her album, which hits streets April 2. For it, she draws on creative elements from rap's colorful past. "I feel there are so many speech patterns you could incorporate into your music," she says. "That's the way it was done back in the day, when [performers] combined whatever to be original."

Bahamadia proudly proclaims her music-scene arrival as the dawn of a new age on the track "Spontaneity," and she sticks to this lyrical-lord manifesto throughout most of the set's 15 cuts.

BAHAMADIA

She says, "At present, I speak the new beginning, when every other trend fell short."

On tracks produced by DJ Premier, Beatminerz, Original Flavor, N.O. Joe, and the Roots, her revolving rhymes actively mix metaphors and flip flows. Her delivery is patient and relaxed.

"I feel rap music should be like a conversation," she says. "I shouldn't be yelling at you or talking over your head."

As a native of Philadelphia, Bahamadia follows in the footsteps of rap acts Steady B., Schoolly D, and DJ Jazzy Jeff & the Fresh Prince. Initially a DJ, she became a rapper after witnessing the emergence of such female MCs as Lady B., Sha-Rock, and Salt-N-Pepa.

In 1989, she was spotted by a talent scout while free-styling. "I'll rhyme for anybody," she says.

As a result, she gained a production deal. In 1992, she released the single "Funk Vibe" on I-Key Records and guest-rhymed on several local jams.

In 1993, she hooked up with Guru of EMI duo Gang Starr after Cecely Chapman, her manager, sent him a demo tape.

As a member of the Gang Starr Foundation (a collective of artists associated with Gang Starr), Bahamadia was featured on "Total Wreck," a single from Guru's 1994 "Ill Kid" sampler. The track kept underground heads ringing until last year, when Bahamadia completed a cameo on Big Kap's Tommy Boy single "Da Ladies."

In 1995, Bahamadia performed a duet with Guru on "Respect The

(Continued on page 27)

L.A. And N.Y., Secondary Markets Offer Plenty Of Places To Tour For Baby Acts

The Rhythm and the Blues

by J. R. Reynolds

IN TODAY'S IMPATIENT music business, most near-sighted strategists pass on small game in favor of bagging the big elephant. Everyone is pushing to score the big single or sign the "hottest flavor of the day."

Such is also the case with touring, as labels and managers hit mainly major markets, bypassing cities with smaller populations or that aren't home to an all-important radio station.

Savvy businesspeople realize that it's more prudent to have a dozen smaller sources of income, rather than a single big one. Yet most continue to favor the "giant step" approach.

"Labels need to pay more attention to secondary markets because they can get vital exposure for their baby acts, which fuels the fire for major-market action," says **Sandra Wadsworth**, president of Portland, Ore.-based Unforgettable Entertainment.

Wadsworth's concert promotion company hosts the annual Northwest Black Music Month Celebration, which is in its third year and runs June 6-9 in Portland.

"It's a great opportunity for label acts to gain exposure in our market and for the industry to get a taste of the quality music talent we have to offer," says Wadsworth.

With the old chitlin circuit defunct, touring through secondary markets can often be a crap shoot, with shady or inept concert promoters increasing the risk of losses for labels and managers.

"I'm all for going into secondary markets because of the exposure that you can get, but you really have to be careful of who you do business with," says **Herb Trawick**, who manages Mercury artist **Brian McKnight**.

"I'm speaking from experience when I say that there's got to be a way for you to know just who you're dealing with," Trawick says.

"A lot of local promoters are just street hustlers who are in it for the quick buck and don't care about the artist or have a respect for the concert promotion business," says **Pat Richardson**, president of Norfolk, Va.-based promotion company Voices Productions.

"At the club level, you'll find younger people who are in it for prestige of saying, 'I got so-and-so to play at the club,' " Richardson says.

However, there are promoters out there who can turn a small market visit into a boon for developing acts, and many of them go the extra mile to insure an artist's visit is profitable and productive.

For example, when Motown act **Impromptu** arrived in Portland to play a 400-seat show, Wadswortb had arranged a number of exposure vehicles for the act.

"Normally we have more time to prepare, but in this case we had only 10 days to put the showcase together," she says. "But we were still able to schedule a lot of things to get the word out on the group."

Among the activities were a guest performance on the city's local morning TV show "A.M. Northwest," a feature in the local newspaper, and several retail visits—all scheduled for the day of the group's arrival.

Wadsworth says, "People here are starving to see live recording acts, and Impromptu's CDs sold out in almost every store they visited. They also sold out the show, and people got the chance to meet with the group after their performance and received promotional product."

Richardson agrees that secondary-market consumers are more appreciative of artists when they make concert stops, which is reflected at the bottom line. "Record sales go up when an act comes to town," she says.

Richardson's promotion company also goes above and beyond the call of duty, researching booked acts prior to their shows, especially if they're developing talent. "We track sales and airplay to determine if an act will appeal to a crossover crowd and to see how much of a push we need behind a show," she says.

Methods that Richardson uses to promote concert dates include offering ticket giveaways on the radio and coordinating with retailers and labels for time buys. Richardson says, "We have our own in-house ad agency, which we use to blanket the market. We also conduct extensive flier campaigns using a street team that distributes them throughout the market."

Tips for finding a reputable promoter in a secondary market with which you're not familiar? Aside from using common sense, consult major booking agencies, such as William Morris or ICM for referrals. Richardson also suggests reaching out to local radio stations.

"Ask the PD, GM, or the promotion person who they'd recommend," she says.

Trio Art N' Soul Delivers Its Band 'Touch' On Big Beat

■ BY HAVELOCK NELSON

NEW YORK—In an effort to market Art N' Soul, a soul band that takes a heavy acoustic approach on its debut album, "Touch Of Soul," Nature Boy/Big Beat/Atlantic Records executives plan to blitz the R&B community with live promotional tours.

Big Beat president Craig Kallman says, "It was the live element that was so attractive. I thought they could really develop into a premier R&B/soul group that also has tremendous crossover potential."

Co-produced by Timothy Christian Riley from Tony Toni Toné, "Touch Of Soul," which streets March 26, serves hooky, heartfelt lyrics over curvy, sympathetic soundscapes consisting of gentle drums, acoustic guitars, Fender-Rhodes keyboards, and hazy-sounding synthesizers.

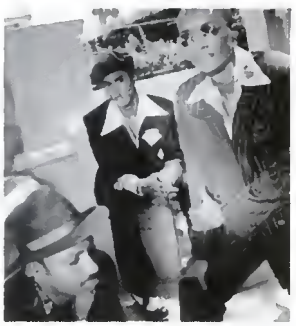
Such songs as "Stay With Me," "Special," and "Ever Since You Went Away," the first single, attempt to go beyond clichéd R&B emotional appeals.

Executives hope that live performances, despite their expense, will endear Art N' Soul to radio programmers. Kallman says, "It's going to be a situation where we're not going to be able to track-date this group to every station in the country, like you would sometimes do with acts [like this]."

The label will arrange club dates close to the album release date "in appropriate venues that are able to support the band's full setup" and will have the trio perform at radio-sponsored concerts, says Kallman. "We're going to apply every effort we can to support the stations, both urban and crossover."

Some observers are calling Art N' Soul "retro-nouveau," like D'Angelo.

However, members of the group, which currently has no manager, are shunning comparisons to other acts, including Boyz II Men. Lead vocalist Tracy, who also plays keyboards and bass, says, "We're not a vocal group; we don't do a cappella. We're a band."



ART N' SOUL

Rounding out Art N' Soul are Dion (drums) and Lattrell (keyboards and drums). The band came together in 1988. "We all clicked," recalls Tracy. "As soon as we met, we started writing and rehearsing together."

After recording a homemade demo, the band connected with Riley. "Me, Tim, and Dion attended the same church," says Lattrell. "In fact, watching Tim play drums is what started me."

According to Lattrell, Riley also helped the group—whose compositions

(Continued on page 27)

Billboard® TOP R&B ALBUMS™

FOR WEEK ENDING FEB. 24, 1996

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				★ ★ ★ No. 1 ★ ★ ★		
1	2	2	13	**SOUNDTRACK** ▲[4] ARISTA 18796 (10.98/16.98) 10 weeks at No. 1	WAITING TO EXHALE	1
2	1	—	2	**EAZY-E** RUTHLESS 5504*/RELATIVITY (10.98/16.98)	STR8 OFF THA STREETZ OF MUTHAPHU**IN COMPTON	1
3	3	2	13	**R. KELLY** ▲[2] JIVE 41579* (10.98/16.98)	R. KELLY	1
				★ ★ ★ Greatest Gainer ★ ★ ★		
(4)	7	11	32	**D'ANGELO** ▲ EMI 32629 (10.98/15.98)	BROWN SUGAR	4
5	5	3	5	**KRIS KROSS** RUFFHOUSE 67441*/COLUMBIA (9.98 EQ/15.98)	YOUNG, RICH AND DANGEROUS	2
6	4	4	5	**SOUNDTRACK** ISLAND 524146* (10.98/16.98)	DON'T BE A MENACE TO SOUTH CENTRAL...	3
7	6	6	12	**LL COOL J** ▲ DEF JAM/RAL 523845*/ISLAND (10.98/17.98)	MR. SMITH	4
(8)	8	7	19	**MARIAH CAREY** ▲[6] COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
(9)	10	9	16	**THA DOGG POUND** ▲[2] DEATH ROW/INTERSCOPE 50546*/PRIORITY (10.98/16.98) HS	DOGG FOOD	1
(10)	11	10	22	**SOLO** ● PERSPECTIVE 549017/A&M (10.98/16.98)	SOLO	10
11	12	8	14	**QUINCY JONES** ● QWEST 45875/WARNER BROS. (10.98/16.98)	Q'S JOOK JOINT	6
12	13	12	30	**MONICA** ▲ ROWDY 37006*/ARISTA (10.98/15.98)	MISS THANG	7
(13)	14	13	14	**GOODIE MOB** LAFACE 26018/ARISTA (10.98/15.98)	SOUL FOOD	8
14	9	5	3	**THE O.O.C.** GIANT 24627/WARNER BROS. (10.98/16.98)	HELTER SKELTER	5
(15)	16	15	30	**XSCAPE** ▲ SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98)	OFF THE HOOK	3
16	15	14	24	**FAITH EVANS** ● BAD BOY 73003*/ARISTA (10.98/15.98)	FAITH	2
(17)	21	21	25	**JUNIOR M.A.F.I.A.** UNDEAS/BIG BEAT 92614*/AG (10.98/15.98)	CONSPIRACY	2
(18)	18	19	15	**EIGHTBALL & MJG** ● SUAVE 1521*/RELATIVITY (10.98/16.98)	ON TOP OF THE WORLD	2
(19)	24	22	20	**GERALD LEVERT & EDDIE LEVERT, SR.** ● EASTWEST 61859/EEG (10.98/15.98)	FATHER AND SON	2
20	17	18	30	**BONE THUGS-N-HARMONY** ▲[2] RUTHLESS 5539*/RELATIVITY (10.98/15.98) E. 1999 ETERNAL		1
21	20	17	14	**THE CLICK** SICK WID' IT 41562/JIVE (10.98/15.98)	GAME RELATED	3
22	19	20	65	**TLC** ▲[3] LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	2
23	22	16	14	**VARIOUS ARTISTS** LIQUID 66805*/BCA (10.98/15.98)	FUNKMASTER FLEX' 60 MINUTES OF FUNK	15
				★ ★ ★ Pacesetter ★ ★ ★		
(24)	31	33	4	**THE TONY RICH PROJECT** LAFACE 26022/ARISTA (10.98/15.98)	WORDS	24
(25)	26	24	10	**IMMATURE** MCA 11385* (9.98/15.98)	WE GOT IT	14
26	23	25	49	**MYSTIKAL** BIG BOY 41581/JIVE (10.98/15.98) HS	MIND OF MYSTIKAL	14
27	25	23	15	**GENIUS/GZA** ● GEFFEN 24813* (10.98/15.98)	LIQUID SWORDS	2
28	27	26	30	**JODECI** ▲ UPTOWN 11258*/MCA (10.98/16.98)	THE SHOW, THE AFTER PARTY, THE HOTEL	1
(29)	29	27	13	**SILK** ELEKTRA 61849/EEG (10.98/16.98)	SILK	10
(30)	33	29	16	**GROOVE THEORY** EPIC 57421* (10.98 EQ/15.98)	GROOVE THEORY	14
31	28	28	14	**COOLIO** TOMMY BOY 1141* (11.98/16.98)	GANGSTA'S PARADISE	15
32	32	30	18	**JANET JACKSON** ▲[2] A&M 540399* (11.98/17.98)	DESIGN OF A DECADE 1986/1996	4
33	30	32	10	**SPICE 1** JIVE 41583 (10.98/15.98)	1990 SICK	3
(34)	36	38	27	**BRIAN MCKNIGHT** ● MERCURY 528280 (10.98 EQ/16.98)	I REMEMBER YOU	4
35	34	34	15	**CYPRESS HILL** ▲ RUFFHOUSE 66991*/COLUMBIA (10.98 EQ/16.98)	CYPRESS HILL III (TEMPLE OF BOOM)	3
36	38	31	14	**PHYLLIS HYMAN** PIR 11040/ZOO (10.98/16.98)	I REFUSE TO BE LONELY	12
(37)	49	43	14	**WILL DOWNING** MERCURY 528755 (10.98 EQ/16.98)	MOODS	23
(38)	43	35	7	**JERALD DAEMYON** GRP 9829 (10.98/16.98) HS	THINKING ABOUT YOU	35
39	39	61	72	**BRANDY** ▲[7] ATLANTIC 82610/AG (9.98/15.98)	BRANDY	6
40	35	42	15	**VARIOUS ARTISTS** NO LIMIT 53993*/PRIORITY (12.98.18.98)	DOWN SOUTH HUSTLERS	13
41	42	53	28	**AL GREEN** THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	34
42	37	37	28	**RAEKWON GUEST STARRING TONY STARKS (GHOST FACE KILLER)** ● LOUD 66863*/RCA (10.98/15.98)	ONLY BUILT 4 CUBAN LINK...	2
(43)	47	56	3	**VARIOUS ARTISTS** RHINO 71865 (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 7	43
44	41	36	15	**ERICK SERMON** DEF JAM/RAL 529286*/ISLAND (10.98/16.98)	DOUBLE OR NOTHING	6
45	45	58	63	**MARY J. BLIGE** ▲[3] UPTOWN 11150*/MCA (10.98/15.98)	MY LIFE	1
46	40	50	17	**S.O.S. BAND** TABU 530594/MOTOWN (7.98/11.98)	THE BEST OF S.O.S. BAND	27
47	45	45	3	**VARIOUS ARTISTS** RHINO 71863 (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLCTION, VOL. 5	45
(48)	52	47	12	**VARIOUS ARTISTS** DANGEROUS 41573/JIVE (10.98/15.98)	DON'T TRY THIS AT HOME	23
49	48	40	13	**TERRY ELLIS** EASTWEST 61857/EEG (10.98/16.98) HS	SOUTHERN GAL	27
50	66	52	16	**FAT JOE** VIOLATOR 1239*/RELATIVITY (10.98/16.98)	JEALOUS ONE'S ENVY	1
51	50	39	14	**TOP AUTHORITY** TRAK 72668/SOLAR (10.98/16.98)	RATED G	16
(52)	58	49	48	**2PAC** ▲ INTERSCOPE 92399*/AG (10.98/16.98)	ME AGAINST THE WORLD	1
53	59	59	66	**SADE** ▲[7] EPIC 66685* (10.98 EQ/16.98)	THE BEST OF SADE	7
(54)	62	63	13	**5TH WARD BOYZ** RAP-A-LOT 40758/VIRGIN (9.98/15.98)	RATED G	35
(55)	63	48	13	**THE PHARCYDE** DELICIOUS VINYL 35102* CAPITOL (9.98/15.98)	LABCABINCALIFORNIA	17
(56)	66	54	15	**INTRO** ATLANTIC 82662/AG (10.98/15.98)	NEW LIFE	16
				★ ★ ★ Hot Shot Debut ★ ★ ★		
(57)	NEW ▶		1	**RICHIE RICH** SHOT 8000 (9.98/14.98)	HALF THANG	57
58	51	55	20	**SOUNDTRACK** ● UNDERWORLD 32438/CAPITOL (10.98/16.98)	DEAD PRESIDENTS	1
59	60	68	44	**SOUNDTRACK** ▲ PRIORITY 53959* (10.98/15.98)	FRIDAY	1
60	54	41	11	**EAZY-E** RUTHLESS 50544/PRIORITY (10.98/16.98)	ETERNAL E	19
61	59	46	14	**BOYZ II MEN** MOTOWN 530584* (10.98/16.98)	THE REMIX COLLECTION	15
62	44	44	12	**GROUP HOME** PAYDAY/FFRR 124079*/ISLAND (10.98/16.98) HS	LIVIN' PROOF	34
63	61	72	76	**BOYZ II MEN** ▲[11] MOTOWN 530323 (10.98/16.98)	II	1
64	69	79	17	**PURE SOUL** STEP SUN/INTERSCOPE 92638/AG (10.98/16.98) HS	PURE SOUL	33
65	55	51	62	**KIRK FRANKLIN AND THE FAMILY** ▲ GOSPO CENTRIC 78119/9 98/13.98) HS	KIRK FRANKLIN AND THE FAMILY	6
66	68	67	74	**THE NOTORIOUS B.I.G.** ▲[2] BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	3
67	57	57	3	**MAZE FEATURING FRANKIE BEVERLY** THE RIGHT STUFF 35885/CAPITOL (11.98/17.98) ANTHOLOGY		57
(68)	NEW ▶		1	**2PAC** DEATH ROW 24204/INTERSCOPE (19.98/24.98)	ALL EYEZ ON ME	68
(69)	82	91	5	**KILO** WRAP 8147/ICHIBAN (10.98/15.98) HS	GET THIS PARTY STARTED	69
70	65	73	107	**WU-TANG CLAN** ▲ LOUD 66818*/RCA (10.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	8
71	73	75	3	**VARIOUS ARTISTS** RHINO 71864 (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 6	71
72	64	60	16	**ONYX** JMJ/RAL 529265*/ISLAND (10.98/16.98)	ALL WE GOT IZ US	2
(73)	90	69	29	**TRU** NO LIMIT 53983*/PRIORITY (10.98/14.98) HS	TRUE	25
74	67	66	27	**SOUNOTRACK** ▲ DEF JAM/RAL 529021*/ISLAND (10.98/16.98)	THE SHOW	1
75	74	84	29	**SOUNDTRACK** ▲[3] MCA SOUNDTRACKS 11226*/MCA (10.98/17.98)	DANGEROUS MINDS	2
76	77	76	14	**C-BO** AWOL 7199 (9.98/14.98)	BEST OF C-BO	35
77	76	64	34	**MICHAEL JACKSON** ▲[4] EPIC 53500* 123.98 EQ/32.98)	HISTORY: PAST, PRESENT AND FUTURE BOOK 1	1
78	79	86	12	**VARIOUS ARTISTS** TOMMY BOY 1139 (11.98/15.98)	MTV PARTY TO GO VOLUME 8	46
79	75	71	18	**AZ** EMI 32631* (10.98/15.98)	DOE OR DIE	1
80	80	80	18	**DEBORAH COX** ARISTA 18781 (10.98/15.98) HS	DEBORAH COX	25
81	78	74	16	**FROST** RUTHLESS 1504* RELATIVITY (10.98/16.98) HS	SMILE NOW, DIE LATER	36
82	70	65	35	**WILLIAM BECTON & FRIENOS** WEB 91451/INTERSOUND (9.98/13.98) HS	BROKEN	25
83	81	82	14	**3T** MJJ/550 MUSIC 57450/EPIC (10.98 EQ/15.98) HS	BROTHERHOOD	65
84	71	77	32	**LUNIZ** ● NOO TRYBE 40523 (9.98/13.98)	OPERATION STACKOLA	1
(85)	96	—	39	**VARIOUS ARTISTS** RHINO 71859 (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 1	33
(86)	NEW ▶		1	**VARIOUS ARTISTS** THE RIGHT STUFF 36995/CAPITOL (7.98/11.98)	SLOW JAMS THE TIMELESS COLLECTION VOLUME 5	86
87	72	81	18	**KRS-ONE** JIVE 41570* (10.98/15.98)	KRS-ONE	2
88	86	88	169	**KENNY G** ▲[10] ARISTA 16646 (10.98/15.98)	BREATHLESS	2
89	87	70	14	**VARIOUS ARTISTS** MERGELA 72667/SOLAR (10.98/16.98)	ONE MILLION STRONG	36
(90)	RE-ENTRY		8	**CAPLETON** AFRICAN STAR/RAL 529264* ISLAND (10.98/16.98) HS	PROPHECY	65
91	98	98	30	**AFTER 7** ● VIRGIN 40547 (10.98/16.98)	REFLECTIONS	7
92	83	90	14	**AL GREEN** MCA 11350 (10.98/16.98)	YOUR HEART'S IN GOOD HANDS	57
93	84	94	14	**JAMAL** ROWDY 37008/ARISTA (10.98/15.98) HS	LAST CHANCE, NO BREAKS	37
94	91	89	29	**BUJU BANTON** LOOSE CANNON 524119*/ISLAND (10.98/14.98) HS	'TIL SHILOH	27
95	89	93	27	**VARIOUS ARTISTS** ● TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	33
(96)	RE-ENTRY		51	**BARRY WHITE** MERCURY 522459 (10.98/16.98)	ALL TIME GREATEST HITS	70
(97)	RE-ENTRY		30	**VARIOUS ARTISTS** RHINO 71860 (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 2	34
(98)	RE-ENTRY		63	**METHOD MAN** ▲ DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL	1
99	92	—	4	**GHETTO TWINZ** BIG BOY 20 (9.98/14.98)	SURROUNDED BY CRIMINALS	66
100	93	92	17	**SHAI** GASOLINE ALLEY 11176/MCA (10.98/15.98)	BLACKFACE	15

Albums with the greatest sales gains this week ● Recording Industry Assn. Of America (RIAA) certification for shipment of 500,000 album units (250,000 for EPs). ▲ RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated by a numeral following the symbol. *Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. ©1996, Billboard/BPI Communications, and SoundScan, Inc.

Too Short's 'Retirement'; Suga-T 'Hustlin' With Solo Set

by Havelock Nelson

SHORT STOP: Recently, **Too Short** announced he's retiring. You can call me a cynical culture critic, but I've got the feeling "Album Number Ten" won't be the last Short set we'll be seeing.

As a performer who has been rhyming for more than 15 years, Short has rap in his blood. He has even said, "Music is all I know."

Throughout his career, however, Short has also been a shrewd businessman. He knows the nuts and bolts of the industry with a hole in the middle, and though he could sustain his lifestyle with income from his label, Dangerous Music, and his two recording studios, he also could be positioning himself for a better solo deal. To him, retirement could be just another way to say "strike."

SO SO SWEET: Straight from the streets of Vallejo, Calif., **Suga-T** is one of first members of the **Click** (the crew of her brother, **E-40**) to venture into solo waters. Her Sic-Wid-it/Jive debut album, "Paper Chasin' (4eva Hustlin')," ships Feb. 27 and spits mad attitude. In person, though, Suga engages in down-home, everyday chit-chat about family and life. We're also told that along with records and stages, she makes public displays over the telephone. In the Bay Area, she has a spiritual line on which prison inmates can call for words of inspiration; in addition, she's got a sex line, which can also be inspirational.

FULL STOP: With "Bounce" (Quality), **Sir Mix-A-Lot** and **DJ Magic Mike** team up to announce a new pre-fab dance craze for da ladies. Magic and Mix slide their voices over a bassy track like mercury and try to convince all the shorties to "let those big ones go." The song drips dynamism and spine-tingling atmospherics, so go go, get it, get it . . .

New York-based Jamekee Communications will present the Peace & Luv Concert Series March 8-10 in Nassau, Bahamas. **Das EFX, Adina Howard, Nadine Sutherland, Spragga Benz, the Jazzhole, the Toasters,** and **Roguish Armament** are some of the early entries in the lineup. With support from the Bahamian tourist ministry, the producers want to develop the event into an annual spring-break alternative for college students. To that end, they plan on taking a scaled-down Peace & Luv package on the road to college markets.

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FOR WEEK ENDING FEB. 24, 1996

COMPILED FROM A NATIONAL SAMPLE OF R&B RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, R&B RADIO PLAYLISTS, AND RETAIL SINGLE SALES COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
				★ ★ ★ No. 1 ★ ★ ★		
1	1	1	5	NOT GON' CRY (FROM "WAITING TO EXHALE") 4 weeks at No. 1 BABYFACE (BABYFACE)	◆ MARY J. BLIGE (C) (D) (T) ARISTA 1-2957	1
2	2	4	9	SITTIN' UP IN MY ROOM (FROM "WAITING TO EXHALE") ● BABYFACE (BABYFACE)	◆ BRANDY (C) (D) (M) (T) (X) ARISTA 1-2929	2
3	3	2	19	BEFORE YOU WALK OUT OF MY LIFE/LIKE THIS AND LIKE THAT ● [illegible] AUSTIN L WOLFE [illegible]	◆ MONICA (C) (D) (M) (T) (X) ROWDY 3-5052/ARISTA	1
4	7	9	11	NO ONE ELSE J OLIVIER S COMBS (T ROBINSON J C OLIVIER)	◆ TOTAL (C) (D) (M) (T) BAD BOY 7-9042/ARISTA	4
5	12	15	3	ALL THE THINGS (YOUR MAN WON'T DO) (FROM "DON'T BE A MENACE...") JOE J THOMPSON (J THOMAS J THOMPSON M WILLIAMS)	◆ JOE (C) (D) ISLAND 854530	5
6	6	6	12	TONITE'S THA NIGHT ● [illegible] T CRUM R AIKENS R NEAL C SATCHELL)	◆ KRIS KROSS (C) (D) (M) (T) RUFFHOUSE [illegible]/COLUMBIA	6
7	4	3	12	SOON AS I GET HOME ● C THOMPSON S COMBS (F EVANS C THOMPSON S COMBS)	◆ FAITH EVANS (C) (D) (M) (T) (X) BAD BOY 7-9040/ARISTA	3
8	9	11	9	WHERE DO U WANT ME TO PUT IT J JAM T LEWIS (J HARRIS III T LEWIS M HORTON)	◆ SOLO (C) (D) (T) (V) (X) PERSPECTIVE 587512	8
9	5	5	13	ONE SWEET DAY ▲ [illegible] M CAREY (M CAREY N MORRIS W MORRIS S STOCKMAN [illegible])	◆ MARIAH CAREY & BOYZ II MEN (C) (D) (M) (T) (X) COLUMBIA 78074	2
10	19	19	7	GET MONEY EZ ELPEE (THE NOTORIOUS B.I.G. LITTLE KIM [illegible])	◆ JUNIOR M.A.F.I.A. FEATURING THE NOTORIOUS B.I.G. (C) (T) UNDEAS/BIG BEAT [illegible]/ATLANTIC	10
11	19	12	17	WE GOT IT C STOKES S MATHER (C STOKES S MATHER J CARTER A TOUSSAINT)	◆ IMMATURE (FEATURING SMOOTH) (C) (D) (T) MCA 55148	11
12	19	19	17	NOBODY KNOWS T RICH (J RICH D DUBOSE)	◆ THE TONY RICH PROJECT (C) (D) (M) (T) LAFACE 2-4115/ARISTA	17
13	19	19	9	FU-GEE-LA S REMI (N JEAN S MICHEL L HILL A MCGRIER T MARIE)	◆ FUGEES (C) (M) (T) (X) RUFFHOUSE 78195/COLUMBIA	17
16	18	10	18	HEY LOVER ▲ RED HOT LOVER TONE (R TEMPERTON LL COOL J)	◆ LL COOL J (C) (D) (M) (T) (V) DEF JAM/RAL 577494/ISLAND	8
18	10	8	16	EXHALE (SHOOP SHOOP) (FROM "WAITING TO EXHALE") ▲ BABYFACE (BABYFACE)	◆ WHITNEY HOUSTON (C) (D) (M) (T) (V) (X) ARISTA 1-2885	7
16	8	8	17	LOVE U 4 LIFE D SWING (DEVANTE 4HISDAMNSELF)	◆ JODECI (C) (D) (T) UPTOWN 55133/MCA	7
16	16	16	29	I MISS YOU (COME BACK HOME) (FROM "NEW YORK UNDERCOVER") HEAVY D (HEAVY D T ROBINSON)	◆ MONIFAH (C) (M) (T) (X) UPTOWN 55107/MCA	18
18	17	29	7	VISIONS OF A SUNSET (FROM "MR. HOLLAND'S OPUS") S STOCKMAN (S STOCKMAN)	◆ SHAWN STOCKMAN (C) (D) (X) POLYDOR 580962/A&M	17
18	17	—	7	I WILL SURVIVE S HURLEY (D FEKARIS F PERREN)	◆ CHANTAY SAVAGE (C) (D) (T) (X) RCA 64492	17
20	28	53	3	CAN'T BE WASTING MY TIME (FROM "DON'T BE A MENACE...") [illegible]	◆ MONA LISA FEAT. LOST BOYZ [illegible] ISLAND 854538	20
21	22	26	4	WHO DO U LOVE L CAMPBELL (L L CAMPBELL II V BENFORD)	◆ DEBORAH COX (C) (D) (M) (T) (X) ARISTA 1-2950	21
				★ ★ ★ HOT SHOT DEBUT ★ ★ ★		
22	NEW ▶		1	JESUS TO A CHILD G MICHAEL (G MICHAEL)	◆ GEORGE MICHAEL (C) (D) DREAMWORKS 59000/GEFFEN	22
				★ ★ ★ GREATEST GAINER/AIRPLAY ★ ★ ★		
23	24	23	4	EVERYDAY & EVERYNIGHT FUNKMASTER FLEX (M BRYANT)	YVETTE MICHELLE (C) (D) (T) LOUD 64489/RCA	23
				★ ★ ★ GREATEST GAINER/SALES ★ ★ ★		
24	32	40	4	A THIN LINE BETWEEN LOVE & HATE R TROUTMAN R POINDEXTER (R POINDEXTER J MEMBERS)	H-TOWN (C) (D) JAC-MAC 17699/WARNER BROS.	24
25	23	21	31	TELL ME ● B P WILSON (B WILSON A LARRIEUX D BROWN)	◆ GROOVE THEORY (C) (D) (T) (X) EPIC 77961	3
26	38	16	7	KEEP TRYIN' B P WILSON (B WILSON A LARRIEUX L LARRIEUX)	◆ GROOVE THEORY (C) (D) (T) EPIC 78197	18
27	29	18	20	WHO CAN I RUN TO ● [illegible] SIMMONS AUSTIN JR.)	◆ XSCAPE (C) (D) SO SO DEF [illegible]/COLUMBIA	1
28	28	19	17	WHERE EVER YOU ARE DENZIL FOSTER T MCELROY (DENZIL FOSTER T MCELROY)	◆ TERRY ELLIS (C) (D) (X) EASTWEST 64361/EEG	19
29	29	17	17	YOU WANT THIS PARTY STARTED [illegible]	◆ SOMETHIN' FOR THE PEOPLE (C) (D) WARNER BROS. 17753	28
38	29	22	17	YOU PUT A MOVE ON MY HEART QUINCY JONES (R TEMPERTON)	◆ QUINCY JONES INTRODUCING TAMIA (C) (D) (V) QWEST 17751/WARNER BROS.	19
31	30	30	19	DON'T GIVE UP (FROM "DON'T BE A MENACE...") S BROWN D LAWRENCE (S BROWN D LAWRENCE)	◆ ISLAND INSPIRATIONAL ALL STARS (C) (T) (X) ISLAND 854478	28
17	19	28	22	FANTASY ▲ [illegible] (M CAREY C FRANTZ T WEYMOUTH D HALL A BELEW S STANLEY)	◆ MARIAH CAREY (C) (D) (M) (T) (V) (X) COLUMBIA 78043	7
48	28	28	7	LET'S PLAY HOUSE DAT NIGGA DAZ (MICHEL'LE SNOOP DOGGY DOGG KURUPT DAT NIGGA DAZ NATE DOGG)	◆ THA DOGG POUND FEATURING MICHEL'LE (C) (D) DEATH ROW [illegible]/INTERSCOPE	28
48	28	19	19	DIGGIN' ON YOU ● BABYFACE (BABYFACE)	◆ TLC (C) (D) (M) (T) (X) LAFACE 2-4119/ARISTA	7
35	48	—	7	EVER SINCE YOU WENT AWAY T C RILEY (T C RILEY TRACY LATTREL)	◆ ART N' SOUL (C) (D) NATURE BOY/BIG BEAT 98112/ATLANTIC	19
16	31	27	18	STILL IN LOVE B MCKNIGHT (B MCKNIGHT B BARNES)	◆ BRIAN MCKNIGHT (C) (D) MERCURY 856896	28
17	40	19	20	CELL THERAPY ORGANIZED NOIZE (ORGANIZED NOIZE R BARNETT T BURTON C GIPP W KNIGHTON)	◆ GOODIE MOB (C) (D) (M) (T) LAFACE 2-4113/ARISTA	17
48	30	29	19	YOU REMIND ME OF SOMETHING ▲ R KELLY (R KELLY)	◆ R. KELLY (C) (D) JIVE 42344	7
39	NEW ▶		7	5 O'CLOCK [illegible] (NONCHALANT D STATEN SR A SIMMONS JR K L FERGUSON JR R DILLA HARRISON)	◆ NONCHALANT (C) (T) MCA 55075	16
48	17	17	17	CRUISIN' D'ANGELO (W ROBINSON M TAPLIN)	◆ D'ANGELO (C) (D) (T) (X) EMI 58463	17
41	16	30	28	DANGER P F CUTTIN OUTLOUD (OUTLOUD P F CUTTIN)	◆ BLAHZAY BLAHZAY (C) (T) (X) FADER 127049/MERCURY	28
42	41	39	28	ANYTHING ● 3T (T JACKSON T JACKSON T JACKSON)	◆ 3T (C) (D) (T) MJJ 77913/550 MUSIC	22
48	38	41	22	ALREADY MISSING YOU G LEVERT E NICHOLAS (G LEVERT E T NICHOLAS)	◆ GERALD LEVERT & EDDIE LEVERT, SR. (C) (D) EASTWEST 64374/EEG	7
48	41	19	9	WELCOME ROCKWILDER E SERMON (E SERMON D STINSON)	◆ ERICK SERMON (C) (D) (T) DEF JAM/RAL 577790/ISLAND	41
45	NEW ▶		7	DON'T WASTE MY TIME D MCCLARY [illegible] THE MECCA [illegible] ABERCROMBIE [illegible] MCCLARY M ALLEN)	◆ SA-DEUCE (C) [illegible] MECCA DON/EASTWEST [illegible]/EEG	17
48	48	17	28	GANGSTA'S PARADISE (FROM "DANGEROUS MINDS") ▲ D RASHEED (A IVEY JR L SANDERS D RASHEED S WONDER)	◆ COOLIO FEAT. L.V. (C) (D) MCA SOUNDTRACKS 55104/MCA	8
47	17	17	7	GIVE ME THE NIGHT R DROESEMEYER (R TEMPERTON)	◆ RANDY CRAWFORD (C) (T) (X) BLUEMOON 98090/ATLANTIC	17
48	18	38	11	GOIN' UP YONDER C TORRELL M.C. HAMMER (W HAWKINS M.C. HAMMER)	◆ M.C. HAMMER FEAT. ANGEL BURGESS & THE SAN JOSE COMMUNITY CHOIR (C) (D) GIANT 17717/WARNER BROS.	17
49	42	37	17	HOOKED ON YOU SOULSHOCK KARLIN (SOULSHOCK A MARTIN K JONES K KARLIN)	◆ SILK (C) (D) (T) (X) ELEKTRA 64[illegible]/EEG	12
50	55	59	3	ALL I NEED DR. FREEZE (L STEWART S SALTER T NKHEREANYE)	◆ JESSE POWELL (C) (T) (X) SILAS 551[illegible]/MCA	50
51	67	60	10	LEFLAUR LEFLAH ESHKUSHKA [illegible] BUSH B POWELL S PRICE D HAYES)	◆ HELTAH SKELTAH AND O.G.C. AS THE FAB 5 (C) (T) DUCK DOWN 53[illegible]/PRIORITY	51
52	52	55	11	BEWARE OF MY CREW (FROM "A THIN LINE BETWEEN LOVE AND HATE") [illegible]	◆ L.B.C. CREW FEAT. TRAY D & SOUTH SENTRELL [illegible]	51
53	39	73	3	MICROPHONE MASTER EASY MO BEE (A ALSTON W HINES O HARVEY JR.)	◆ OAS EFX (FEATURING MOBB OEEP) (C) (T) (X) EASTWEST 64[illegible]/EEG	39
54	45	41	25	BROKENHEARTED ● K CROUCH K JONES (K CROUCH K JONES)	◆ BRANDY (C) (T) (X) ATLANTIC 87150	2
55	50	44	16	HURRICANE STUDIO TON (M WHITEMORE E STEVENS B JONES D STEVENS T STEVENS)	◆ THE CLICK (C) (T) (X) SICK WID' IT 42335/JIVE	31
56	71	—	2	PHYSICAL FUNK DOMINO (DOMINO)	◆ DOMINO (C) (D) (M) (T) OUTBURST/RAL 57[illegible]/ISLAND	56
57	69	72	11	COLD WORLD RZA (R DIGGS G GRICE J HUNTER S WONDER E DEBARGE)	◆ GENIUS/GZA FEATURING INSPEKTAH DECK (C) (T) GEFFEN 19391	57
58	70	—	2	SPACE AGE SMOKE ONE (G SMITH M GOODWIN)	◆ EIGHTBALL & MJG (C) (D) (T) SUAVE 154[illegible]/RELATIVITY	58
59	63	66	8	FUNKORAMA R NOBLE [illegible] DAVIS A MUHAMMAD M TAYLOR M MORALES D ROBINSON D WIMBLEY)	◆ REOMAN (M) (T) INTERSCOPE [illegible]	59
60	56	51	16	THROW YOUR HANDS UP [illegible]	◆ L.V. [illegible]	42
61	54	49	12	TOO HOT B DOBBS (A IVEY JR B DOBBS G BROWN)	◆ COOLIO (C) (D) (T) TOMMY BOY 7718	31
62	99	92	3	COOLIE HIGH [illegible] WALLACE S WILDS A ROBERTS)	◆ CAMP LO (C) (T) PROFILE 5445	62
63	51	45	10	JUST TAH LET U KNOW E WRIGHT (E WRIGHT A [illegible] M R PACE)	EAZY-E (C) (D) (T) RUTHLESS 5532/RELATIVITY	30
64	59	61	9	LIKE MARVIN GAYE SAID (WHAT'S GOING ON) SPEECH (M GAYE A CLEVELAND R BENSON SPEECH)	SPEECH (C) (T) (V) (X) CHRYSALIS 58494/EMI	59
65	82	82	7	BROKEN LANGUAGE/HUSTLIN' DR. [illegible] SMITH T PITTMAN D SMITH)	◆ SMOOTHE DA HUSTLER (C) (T) (X) PROFILE 5440	65
66	66	—	2	AIN'T NOBODY H TUCKER (H WOLINSKI)	◆ DIANA KING (C) (T) (X) WORK 78228	66
67	57	57	18	SORRY, I W DOWNING R RIDEOUT (W DOWNING R RIDEOUT A CHRISTIAN)	◆ WILL DOWNING (C) MERCURY 85[illegible]	45
68	58	—	2	EASTSIOE LB WARREN G (D WILLIAMS N WATTS S GREENE H REDD)	◆ TWINZ (C) (D) (T) G FUNK/RAL 57[illegible]/ISLAND	58
69	86	77	18	WINGS OF THE MORNING [illegible] F LEWIS [illegible] ISBELL O REDDING)	◆ CAPLETON (C) (D) (M) (T) AFRICAN STAR/RAL 577198/ISLAND	54
70	62	64	20	LOOK WHAT YOU'VE OONE [illegible] PEREZ [illegible]	◆ ASANTE [illegible]	42
71	84	—	2	FEELS LIKE THE FIRST TIME N HODGE (K GREEN N HODGE)	◆ INTRO (C) (T) ATLANTIC 87080	71
72	NEW ▶		1	REAL LIVE SH*T K DEF (K HANSFORD L WRIGHT)	◆ REAL LIVE FEATURING K-OEF & LARRY-O (C) (T) (X) PIRATE/BIG BEAT 9811[illegible]/ATLANTIC	72
73	74	76	3	WHITE HORSE/NASTY OANCER [illegible] STAHL J GULDBERG)	KILO (C) (T) WRAP 349[illegible]/ICHIBAN	73
74	53	47	12	YOUR HEART'S IN GOOD HANDS N M WALDEN (D WARREN)	◆ AL GREEN MCA 55142	47
75	75	81	3	UKNOWHOWWEDU SKI (A PAIGE A WILLIS)	◆ BAHAMADIA (C) (M) (T) (X) CHRYSALIS 5851[illegible]/EMI	75
76	NEW ▶		1	GAMERS [illegible] (K SMITH C GREEN)	◆ THE CONSCIOUS OAUGHTERS (C) (T) PRIORITY 53216	76
77	81	71	20	THROW YOUR SET IN THE AIR MUGGS (L MUGGERUD S FREESE)	◆ CYPRESS HILL (C) (M) (T) (X) RUFFHOUSE 7804[illegible]/COLUMBIA	60
78	68	62	12	EAST 1999 D J U-NEEK (BONE D J U NEEK TONY C)	◆ BONE THUGS-N-HARMONY (C) (D) (T) RUTHLESS 63[illegible]/RELATIVITY	39
79	61	56	13	I REMEMBER TIM & BOB (N MORRIS W MORRIS S STOCKMAN T KELLY B ROBINSON)	BOYZ II MEN (C) (D) (T) MOTOWN 860480	30
80	65	58	10	GIMME YOURS P [illegible] (AZ)	◆ AZ [illegible] EMI	51
81	73	69	14	I REFUSE TO BE LONELY N MARTINELLI J FRIEDMAN (J FRIEDMAN A RICH N MARTINELLI P HYMAN)	PHYLLIS HYMAN (C) (D) PIR 14238/ZOO	59
82	85	—	2	BABY, BABY, BABY S GRISSETTE T CHAPMAN (S GRISSETTE J CAMPBELL T CHAPMAN KENDRICK)	◆ JESSE (C) UNDERWORLD 58418/CAPITOL	82
83	83	84	3	SEXY R NEVIL S DUBIN (S DUBIN R NEVIL S GARRETT)	◆ MAYSA (C) (T) BLUE THUMB [illegible]/GRP	83
84	90	79	20	INCARCERATED SCARFACES/ICE CREAM RZA (R DIGGS C WOODS)	◆ CHEF RAEKWON (C) (D) (T) LOUD 64426/RCA	37
85	64	48	12	HOW WE ROLL MASS GROUP (M VALENTINE L HILL K VENEY E HANES M DENNE K GOLD)	◆ THE BARRIO BOYZZ (C) SBK 58496/EMI	48
86	76	70	10	RIOIN' LOW R PREUSS (R RINKO PREUSS D WILSON)	◆ L.A.D. FEATURING DARVY TRAYLOR (C) (D) (T) HOLLYWOOD 64004	70
87	87	87	3	HEINY HEINY A BARTLEY C SPENCER (A BARTLEY C SPENCER T WEEKS)	◆ 95 SOUTH (C) (D) (T) (X) RIP IT 9521	87
88	80	63	20	RUNNIN' J DEE (D STEWART T HARDSON E WILCOX J YANCY)	◆ THE PHARCYOE (C) (T) (X) DELICIOUS VINYL 58483/CAPITOL	35
89	72	65	17	FUNNY HOW TIME FLIES D HALL (K GREENE D HALL)	◆ INTRO (C) (T) ATLANTIC 87093	25
90	60	54	11	LOVE OF MINE K RYAN (K RYAN)	◆ EARTH GYRLZ (C) (T) CAPITOL 58441	54
91	78	67	16	I WANT YOU BACK T RILEY (T RILEY S BLAIRE K ANDERSON)	◆ PURE SOUL (C) (D) (M) (T) (X) STEP SUN 98098/INTERSCOPE	26
92	77	68	13	FAST LIFE [illegible] (N WILSON A BEST N JONES)	◆ KOOL G RAP (C) (T) COLD CHILLIN'/EPIC STREET 78081/EPIC	42
93	94	86	13	I NEED YOU TONIGHT DJ CLARK KENT [illegible] C KENT P RUSHEN B GEORGE [illegible]	◆ JUNIOR M.A.F.I.A. FEATURING AALIYAH [illegible] UNDEAS/BIG BEAT [illegible]/ATLANTIC	43
94	NEW ▶		1	WHAT'S YO' NAME J HOWCOTT B WARD (J HOWCOTT B WARD)	KENNETH MANGRAM (C) QWEST 17021/WARNER BROS.	94
95	97	98	5	MOVE YA BODY DJ CLARK KENT (D LEWIS C KENT B EASTWOOD J OSBORNE)	◆ MAD SKILLZ (C) (T) BIG BEAT 98[illegible]/ATLANTIC	90
96	NEW ▶		1	SET U FREE G ACOSTA (N RENEE)	PLANET SOUL (C) (T) (X) STRICTLY RHYTHM 12362	96
97	88	74	16	DAMN THING CALLED LOVE BABYFACE (BABYFACE)	◆ AFTER 7 (C) VIRGIN 38521	33
98	93	85	16	THE RIDOLER (FROM "BATMAN FOREVER") PRINCE PAKEEM (C SMITH R DIGGS N HEFTI)	◆ METHOO MAN (C) (T) ATLANTIC 87100	41
99	98	89	12	IT'S ALL ABOUT YOU [illegible] HARRIS G JAMES [illegible] M HENDERSON O.D. III)	◆ AOINA HOWARD (C) (T) (X) MECCA DON/EASTWEST [illegible]	58
100	92	80	13	WHAT'S UP STAR? (FROM "THE SHOW") [illegible]	◆ SUGA [illegible]	17

◯ Records with the greatest airplay and sales gains this week. ◆Videoclip availability. ●Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability.

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yright

Hot R&B Airplay™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 88 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
			★★ NO. 1 ★★
1	1	12	**NOT GON' CRY** MARY J. BLIGE (ARISTA) 4 wks at No. 1
2	2	11	**SITTIN' UP IN MY ROOM** BRANDY (ARISTA)
3	3	13	**DOWN LOW (NOBODY HAS TO KNOW)** R. KELLY (JIVE)
4	11	6	**ALL THE THINGS (YOUR MAN WON'T DO)** JOE (ISLAND)
5	5	26	**BEFORE YOU WALK OUT OF MY LIFE** MONICA (ROWDY/ARISTA)
6	7	9	**LADY** D'ANGELO (EMI)
7	6	7	**CALIFORNIA LOVE** 2PAC FEAT. DR. DRE AND DR. ROBERT (DEATH ROW)
8	18	16	**NO ONE ELSE** TOTAL (BAD BOY/ARISTA)
9	4	21	**SOON AS I GET HOME** FAITH EVANS (BAD BOY/ARISTA)
10	12	18	**DO YOU WANT TO** XSCAPE (SO SO DEF/COLUMBIA)
11	13	18	**NEY LOVER** LL COOL J (DEF JAM/RAL/ISLAND)
12	19	23	**I MISS YOU (COME BACK HOME)** MONIFAH (UPTOWN/MCA)
13	17	16	**TONITE'S THA NIGHT** KRIS KROSS (RUFFHOUSE/COLUMBIA)
14	14	15	**WE GOT IT** IMMATURE (FEATURING SMOOTH) (MCA)
15	15	12	**WNERE DO U WANT ME TO PUT IT** SOLO (PERSPECTIVE)
16	10	17	**EXNALE (SNOOP SHOOP)** WHITNEY HOUSTON (ARISTA)
17	8	17	**LOVE U 4 LIFE** JODECI (UPTOWN/MCA)
18	1	19	**ONE SWEET DAY** MARIAH CAREY & BOYZ II MEN (COLUMBIA)
19	23	19	**GET MONEY** JUNIOR M.A.F.I.A. (UNDEAS/BIG BEAT/ATLANTIC)
20	21	12	**LET IT FLOW** TONI BRAXTON (ARISTA)
21	—	1	**ALWAYS BE MY BABY** MARIAH CAREY (COLUMBIA)
22	20	31	**TELL ME** GROOVE THEORY (EPIC)
23	19	29	**WHO CAN I RUN TO** XSCAPE (SO SO DEF/COLUMBIA)
24	22	25	**I WILL SURVIVE** CHANTAY SAVAGE (RCA)
25	48	4	**CAN'T BE WASTING MY TIME** MONA LISA FEATURING LOST BOYZ (ISLAND)
26	38	4	**EVERYDAY & EVERYNIGHT** YVETTE MICHELLE (LOUD/RCA)
27	12	4	**FU-GEE-LA** FUGEES (RUFFHOUSE/COLUMBIA)
28	25	10	**NOBODY KNOWS** THE TONY RICH PROJECT (LAFACE/ARISTA)
29	33	6	**WHO DO U LOVE** DEBORAH COX (ARISTA)
30	47	5	**KEEP TRYIN'** GROOVE THEORY (EPIC)
31	34	3	**A THIN LINE BETWEEN LOVE & HATE** H-TOWN (JAC MAC/WARNER BROS.)
32	27	9	**VISIONS OF A SUNSET** SHAWN STOCKMAN (PRETENDOR/A&M)
33	35	25	**FANTASY** MARIAH CAREY (COLUMBIA)
34	24	21	**WNERE EVER YOU ARE** TERRY ELLIS (EASTWEST/EEG)
35	26	20	**YOU PUT A MOVE ON MY HEART** Q. JONES INTRODUCING TAMIA (QWEST/WB)
36	36	3	**STAIRWAY TO HEAVEN** PURE SOUL (TEP FUNK/PERSCOPE)
37	73	2	**DOIN IT** LL COOL J (DEF JAM/RAL/ISLAND)
38	29	12	**DON'T GIVE UP** ISLAND INSPIRATIONAL ALL STARS (ISLAND)
39	28	12	**BABY, BABY, BABY, BABY, BABY...** R. KELLY (JIVE)
40	45	3	**EVER SINCE YOU WENT AWAY** ART N' SOUL (NATURE BOY/FIN BEAT/ATLANTIC)
41	40	5	**WIND BENEATH MY WINGS** GERALD LEVERT & EDDIE LEVERT SR. (EASTWEST)
42	32	12	**YOU WANT THIS PARTY STARTED** SOMETHIN FOR THE PEOPLE (WARNER BROS.)
43	50	2	**KEEP ON KEEPIN' ON** MC LYTE (FLAVOR UNIT/ELEKTRA/EEG)
44	30	14	**STILL IN LOVE** BRIAN MCKNIGHT (MERCURY)
45	31	21	**DIGGIN' ON YOU** TLC (LAFACE/ARISTA)
46	61	10	**(YOU TO BE) BE HAPPY** R. KELLY (JIVE)
47	41	24	**ALREADY MISSING YOU** GERALD LEVERT & EDDIE LEVERT, SR. (EASTWEST)
48	54	2	**DON'T WASTE MY TIME** SA DEUCE (MECCA DON/EASTWEST/EEG)
49	51	25	**CRUISIN'** D'ANGELO (EMI)
50	39	11	**TWENTY FOREPLAY** JANET JACKSON (A&M)
51	46	23	**LIKE THIS AND LIKE THAT** MONICA (ROWDY/ARISTA)
52	44	29	**BROKENNEARTED** BRANDY (ATLANTIC)
53	37	13	**LET'S PLAY HOUSE** THA DOGG POUND FEAT. MICHELLE (DEATH ROW)
54	—	1	**5 O'CLOCK** NONCHALANT (MCA)
55	56	3	**ALL I NEED** JESSE POWELL (SILAS/MCA)
56	19	19	**YOU REMIND ME OF SOMETHING** R. KELLY (JIVE)
57	53	4	**GIVE ME THE NIGHT** RANDY CRAWFORD (BLUE MOON/ATLANTIC)
58	—	19	**EVERYDAY IT RAINS** MARY J. BLIGE (DEF JAM/RAL/ISLAND)
59	19	19	**HOOKED ON YOU** SILK (ELEKTRA/EEG)
60	—	1	**I SHOT YA** LL COOL J (DEF JAM/RAL/ISLAND)
61	—	1	**WOO-HAH!! GOT YOU ALL IN CHECK** BUSTA RHYMES (ELEKTRA/EEG)
62	—	4	**WINTER WARZ** GHOSTFACE KILLER, MASTA K (ISLAND)
63	57	4	**WELCOME** ERICK SERMON (DEF JAM/RAL/ISLAND)
64	—	1	**AIN'T NOBODDY (FAITH EVANS)** FAITH EVANS (BAD BOY)
65	—	1	**PHYSICAL FUNK** DOMINO (OUTBURST/RAL/ISLAND)
66	58	4	**TRADE IN MY LIFE** R. KELLY (JIVE)
67	75	2	**KISSING YOU** FAITH EVANS (ARISTA)
68	68	3	**NEVER KNEW LOVE** OLETA ADAMS (PRIVATIA/MERCURY)
69	66	13	**THROW YOUR HANDS UP** L.V. (TOMMY BOY)
70	59	13	**GOIN' UP YONDER** M.C. HAMMER (GIANT/WARNER BROS.)
71	67	17	**DANGER** BLAHZAY BLAHZAY (FADER/MERCURY)
72	—	1	**DON'T RUSH** SILK (ELEKTRA/EEG)
73	62	15	**SORRY, I** WILL DOWNING (MERCURY)
74	52	4	**LET'S LAY TOGETHER** THE ISLEY BROTHERS (ISLAND)
75	71	27	**GANGSTA'S PARAOISE** COOLIO FEAT. L.V. (MJ.J.A. SOUNDTRACKS/MCA)

◯ Records with the greatest airplay gains. © 1996 Billboard/BPI Communications.

R&B SINGLES A-Z

TITLE (Publisher – Licensing Org.) Sheet Music Dist

39 **5 O'CLOCK** (ARALC, ASCAP/Deez Nutz, ASCAP)
66 **AIN'T NOBODY** (Copyright Control)
60 **ALL I NEED** (Copyright Control)
5 **ALL THE THINGS (YOUR MAN WON'T DO) (FROM DON'T BE A MENACE...)** (Fade 2 Black,ASCAP/Tales of Inns,ASCAP/Uptan Ajarch,ASCAP)
43 **ALREADY MISSING YOU** (Dwided, BMI/Zomba, BMI/Ramal, BMI/Warner-Tamerlane, BMI) WBM
42 **ANYTHING** (To The Toe, BMI)
82 **BABY, BABY, BABY** (Lil' Ed, ASCAP/Campbell-Trinity ASCAP/Warner Chappell, ASCAP/Todisle, ASCAP/King Hendrick, BMI/Carribone, ASCAP)
3 **BEFORE YOU WALK OUT OF MY LIFE/LIKE THIS AND LIKE THAT** (EMI April, ASCAP/D.A.R.P., ASCAP/Nuthouse, ASCAP/Sailandra, ASCAP/EMI Casadida, BMI/EMI Blackwood, BMI/Nimo, ASCAP) HL,WBM
52 **BEWARE OF MY CREW (FROM A THIN LINE BETWEEN LOVE AND HATE)** (Doggy Style, BMI/Saja, BMI/Songs Of Lastrada, BMI)
54 **BROKENHEARTED** (Human Rhythm, BMI/Chrysalis, ASCAP/Young Legend, ASCAP/Pecot, ASCAP) WBM
65 **BROKEN LANGUAGE/HUSTLIN'** (Protoons, ASCAP/Next Level Groove, ASCAP/Hit Player, ASCAP)
20 **CAN'T BE WASTING MY TIME (FROM DON'T BE A MENACE...)** (Motown, BMI/Mass Avenue, BMI/PolyGram Int'l, BMI/Vanessa, ASCAP/My Two Sons, ASCAP/Ode Obs, ASCAP/Mr Sex, ASCAP/EMI April, ASCAP) HL
37 **CELL THERAPY** (Organized Noize, BMI/Stiff Shirt, BMI/Goodie Mob, BMI)
57 **COLD WORLD** (Careers-BMG, BMI/Ramecca, BMI/GZA, ASCAP/Jobete, ASCAP/Black Bull, ASCAP) WBM
62 **COOLIE HIGH** (Protoons, ASCAP/Sheeba Doll, ASCAP/Satin Strothers, ASCAP/Rock In The Box, ASCAP)
40 **CRUISIN'** (Bertram, ASCAP) WBM
97 **DAMN THING CALLED LOVE** (Sony/ATV Songs, BMI/Yab Yum, BMI/Willsteird, BMI)
41 **DANGER** (Copyright Control)
34 **DIGGIN' ON YOU** (Ecaf, BMI/Sony/ATV Songs, BMI) HL
31 **DON'T GIVE UP (FROM DON'T BE A MENACE...)** (Star Brown, BMI/D Lawrence, ASCAP/Crystal Ann, ASCAP)
45 **DON'T WASTE MY TIME** (Man & Ro, ASCAP/Goodie Mar, ASCAP/Baby Big, ASCAP)
78 **EAST 1999** (Ruthless Attack, ASCAP/Mo Thug, ASCAP/Dollarz-N-Sense, BMI/Meanu, BMI/Donkhms, BMI/Songs Of PolyGram, BMI) HL
68 **EASTSIDE LB** (Nee-Drick, BMI/Warner-Tamerlane, BMI/Black Eye, ASCAP/WB, ASCAP)
35 **EVER SINCE YOU WENT AWAY** (Nature Boy, ASCAP/Taylor's Dad, BMI/Beautiful Mess, BMI/Fatz, BMI)
23 **EVERYDAY & EVERYNIGHT** (Funkmaster Flex, BMI/M. Bryant, BMI)
15 **EXHALE (SHOOP SHOOP) (FROM WAITING TO EXHALE)** (Ecaf, BMI/Sony/ATV Songs, BMI/Fox Film, BMI) WBM/HL
32 **FANTAST** (Rye, BMI/Sony/ATV Songs, BMI/Motored, ASCAP/PolyGram Int'l, ASCAP/Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/WB, ASCAP) HL/WBM
92 **FAST LIFE** (Bvlle, ASCAP/Still Diggin, ASCAP/Below The Surface, ASCAP/Zomba, ASCAP) WBM
71 **FEELS LIKE THE FIRST TIME** (Frabenshaw, ASCAP/Ness, Nitty & Capone, ASCAP/WB, ASCAP)
13 **FU-GEE-LA** (Sony/ATV Tunes, ASCAP/Tete San No, ASCAP/Obverse Creation, ASCAP/Michella, ASCAP/Midnight Magnet, ASCAP/EMI April, ASCAP/Salaam Rem, ASCAP) HL
88 **FUNKORAMA** (Zomba, ASCAP) WBM
89 **FUNNY HOW TIME FLIES** (Frabenshaw, ASCAP/Stone Jam, ASCAP) WBM
76 **GAMERS** (Steady Mobbin', BMI/EMI Blackwood, BMI/Beautiful Mess, BMI/2 Daughtas, Only Dollas, ASCAP/337, ASCAP)
46 **GANGSTA'S PARADISE (FROM DANGEROUS MINDS)** (T-Boy, ASCAP/U.B.O.Itself, ASCAP/Boo Daddy, ASCAP/Larry Sanders, BMI/Songs Of PolyGram, BMI/Madcastle, BMI/Jobete, ASCAP/Black Bull, ASCAP) HL/WBM
10 **GET MONEY** (Big Poppa, ASCAP/Undeas, BMI/EZ Elpee, ASCAP/AR, ASCAP/EMI April, ASCAP/Justin Combs, ASCAP)
80 **GIMME YOURS** (Life Is A Bitch, ASCAP)
47 **GIVE ME THE NIGHT** (Rodsongs, ASCAP/Nimo, ASCAP) WBM
48 **GOIN' UP YONDER** (Bud John, BMI/EMI Christian, EMI)
87 **HEINY HEINY** (Jackarce, ASCAP/Bahary, ASCAP)
14 **HEY LOVER** (Rodsongs, ASCAP/Nimo, ASCAP) WBM
49 **HOOKED ON YOU** (Young Legend, ASCAP/EMI Blackwood, BMI/Chrysalis, ASCAP/Nimo, ASCAP/Sailandra, ASCAP/EMI Casadida, BMI) WBM/HL
85 **HOW WE ROLL** (Hanes Hill & Valentine, ASCAP/Screen Gems-EMI, BMI)
55 **HURRICANE** (Zomba, BMI/Tone Only, BMI/E-40, BMI/B-Legit, BMI/D-Shot, BMI/Supa 1, BMI) WBM
17 **I MISS YOU (COME BACK HOME) (FROM NEW YORK UNDERCOVER)** (EMI April, ASCAP/E-Z-Duz It, ASCAP/WB, ASCAP/Evelle, ASCAP) HL/WBM
84 **INCARCERATED SCARFACES/ICE CREAM** (Careers-BMG, BMI/Ramecca, BMI/Mu-Tang, BMI) HL
53 **I NEED YOU TONIGHT** (Undeas, ASCAP/Clark's True Funk, BMI/Careers-BMG, ASCAP/Zomba, BMI/Baby Fingers, ASCAP) WBM
81 **I REFUSE TO BE LONELY** (MCA, ASCAP/All My Children, ASCAP/Command Performance, ASCAP/Music Corp. Of America, BMI/Nelana, BMI/Music By Candlelight, ASCAP) WBM
79 **I REMEMBER** (Vanderpool, BMI/Aynaw, BMI/Shawn Patrick, BMI/Ensign, BMI/Tyme For Flyte, BMI/Butter Jnt, BMI) HL
99 **IT'S ALL ABOUT YOU** (Irving, BMI/EMI Virgin, ASCAP/Chilson Swing, ASCAP/Nine Yards, BMI/Too Slow U Blow, BMI/Dirty Diapers, BMI/Full Keel, ASCAP/Deep Technology, ASCAP) WBM
91 **I WANT YOU BACK** (Donril, ASCAP/Zomba, ASCAP/Bisare, BMI/Sony Girl, BMI) WBM
19 **I WILL SURVIVE** (PolyGram Int'l, ASCAP/Perron-Vibes, ASCAP) HL
22 **JESUS TO A CHILD** (Dick Lmshy, ASCAP/Chappell, ASCAP)
63 **JUST TAH LET U KNOW** (Ruthless Attack, ASCAP/Rage Of A Psychopath, ASCAP/Almo, ASCAP/Ace Ace, ASCAP) WBM
26 **KEEP TRYIN'** (Eliza's Voice, ASCAP/Groove 78, ASCAP/Almo, ASCAP/Icop, BMI/Sony/ATV Songs, BMI) HL/WBM
51 **LEFLAUR LEFLAH ESHKUSHKA** (Baby Paul, BMI/Mr. Maldo, ASCAP/Doughout, ASCAP/Strangeman, ASCAP)
33 **LET'S PLAY HOUSE** (Sugo, ASCAP/Emorri's, ASCAP)
64 **LIKE MARVIN GAYE SAID (WHAT'S GOING ON)** (Jobete, ASCAP/Stone Agate, BMI) WBM
70 **LOOK WHAT YOU'VE DONE** (Trauma Unit, ASCAP/BMG, ASCAP/The Lady Roars, ASCAP/PolyGram Int'l, ASCAP)
90 **LOVE OF MINE** (K-Jar, BMI)
16 **LOVE U 4 LIFE** (EMI April, ASCAP/DeSwing Mob, ASCAP) HL
53 **MICROPHONE MASTER** (Straight Out Da Sewer, ASCAP/Boe Mo Easy, ASCAP/EMI April, ASCAP/Cellar To The Addict, ASCAP/Sewer Slang, ASCAP) HL
95 **MOVE YA BODY** (Forever People, ASCAP/Zomba, ASCAP/Barry J. Eastmond, ASCAP/Almo, ASCAP/March 9, ASCAP/Clark's True Funk, BMI) WBM
12 **NOBODDY KNOWS** (Ice Shade, BMI/Stiff Shirt, BMI/D'Jon, BMI) CUM
4 **NO ONE ELSE** (Jumping Bean, BMI/Justin Combs, ASCAP/EMI April, ASCAP/Evelle, ASCAP/BDP, ASCAP/Zomba, ASCAP/Air Control, ASCAP) HL/WBM
1 **NOT GON' CRY (FROM WAITING TO EXHALE)** (Ecaf, BMI/Sony/ATV Songs, BMI/Fox Film, BMI) WBM
9 **ONE SWEET DAY** (Sony/ATV Songs, BMI/Rye, BMI/Sony/ATV Tunes, ASCAP/Mailyward, ASCAP/Black Panther, BMI/Vanderpool, BMI/Aynaw, BMI/Shawn Patrick, BMI) HL
56 **PHYSICAL FUNK** (Geto Jam, ASCAP/Hit Jnt, ASCAP/Chrysalis, ASCAP)
72 **REAL LIVE S**T** (Ghette Man, ASCAP/Fatnock, BMI)
88 **THE RIDDLER (FROM BATMAN FOREVER)** (Ramecca, BMI/Mu-Tang, BMI/Careers-BMG, BMI/Miller ASCAP) HL
88 **RIDIN' LOW** (Rikki, BMI)
88 **RUNNIN'** (Beetjuniee, BMI/EMI Blackwood, BMI/Epitoy, ASCAP) HL
96 **SET U FREE** (Nadine Renee, BMI)
83 **SEXY** (Almo, ASCAP/Dubn, ASCAP/WB, ASCAP/Ace Bee Doonit, ASCAP/Black Chick, ASCAP/Dresden, ASCAP) WBM
2 **SITTIN' UP IN MY ROOM (FROM WAITING TO EXHALE)** (Ecaf, BMI/Sony/ATV Songs, BMI/Fox Film, BMI) WBM
7 **SOON AS I GET HOME** (Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Ninth Street Tunnel, BMI/Justin Combs, ASCAP/EMI April, ASCAP) HL
67 **SORRY, I** (Will Down, ASCAP/Uncle Buddies, ASCAP/PolyGram Int'l, ASCAP/Nedvily, SESAC)
58 **SPACE AGE** (Money-N-Pocket, ASCAP)
36 **STILL IN LOVE** (PolyGram Int'l, ASCAP/Cancelled Lunch, ASCAP/Songs Of PolyGram, BMI/Brandon Barnes, BMI)
25 **TELL ME** (Almo, ASCAP/Groove 78, ASCAP/Icop, BMI/Sony/ATV Tree, BMI/Dream Team, BMI) WBM/HL
24 **A THIN LINE BETWEEN LOVE & HATE** (Cotillion, BMI/Win Or Lose, BMI/Warner-Tamerlane, BMI) WBM
60 **THROW YOUR HANDS UP** (T-girl, BMI/Large Variety, BMI/G's Only, BMI/Al Jarnutt 9, BMI/Maurice Thompson, ASCAP/Feel n Blue, ASCAP/Story Teller, ASCAP/Jobete, ASCAP) WBM
77 **THROW YOUR SET IN THE AIR** (Soul Assasins, ASCAP/MCA, ASCAP/Hits From Da Bong, ASCAP/BMG, ASCAP) HL
9 **TONITE'S THA NIGHT** (So So Def, ASCAP/EMI April, ASCAP/Globe Art, BMI/Montauk, BMI/Play One, BMI/Rightsong, BMI) HL
61 **TOO HOT** (T-Boy, ASCAP/Boo Daddy, ASCAP/Wino Funk, BMI/Second Decade, BMI/Warner-Tamerlane, BMI) WBM
75 **UKNOWHOWWEDU** (Red Handed, ASCAP)
18 **VISIONS OF A SUNSET (FROM MR. HOLLAND'S OPUS)** (Shawn Patrick, BMI/Ensign, BMI/Songs Of PolyGram, BMI) HL
11 **WE GOT IT** (Zomba, ASCAP/Hooleram, BMI/Seam "The Mystro" Mather, ASCAP/Fe-Mac, ASCAP/Screen Gems-EMI, BMI) WBM/HL
44 **WELCOME** (Erick Sermon, ASCAP/Zomba, ASCAP/Funky Noble, ASCAP) WBM
100 **WHAT'S UP STAR? (FROM THE SHOW)** (Henchmen, BMI/Hill Billy Z, BMI/Mistery Systems, BMI/Ba-Daler, BMI/Seven, BMI/Super Songs, BMI)
94 **WHAT'S YO' NAME** (Nu Soul, BMI/Irving, BMI/Straight Up Street, BMI/Careers-BMG, BMI)
8 **WHERE DO U WANT ME TO PUT IT** (EMI April, ASCAP/Flyte Tyme, ASCAP/EMI Blackwood, BMI/Help The Bear, BMI)
25 **WHERE EVER YOU ARE** (Two Tuff Enuff, BMI/EMI Blackwood, BMI) HL
73 **WHITE HORSE/NASTY DANCER** (Olik, BMI/Nokie Mokie & Nokie, BMI/Santron, BMI/WB, ASCAP) WBM
27 **WHO CAN I RUN TO** (Warner-Tamerlane, BMI) WBM
21 **WHO DO U LOVE** (MCA, ASCAP/Art & Rhythm, ASCAP/Zomba, ASCAP) WBM
69 **WINGS OF THE MORNING** (Irving, BMI) WBM
30 **YOU PUT A MOVE ON MY HEART** (Rodsongs, ASCAP/Nimo, ASCAP) WBM
38 **YOU REMIND ME OF SOMETHING** (Zomba, BMI/R.Kelly BMI) WBM
74 **YOUR HEART'S IN GOOD HANDS** (Rodsongs, ASCAP) WBM
29 **YOU WANT THIS PARTY STARTED** (Junkie Funk, BMI/Silou Jol, BMI/Whole Nine Yards, BMI/Maximum Strength, ASCAP)

Hot R&B Singles Sales™

Compiled from a national sub-sample of POS (point of sale) equipped key R&B retail stores which report number of units sold to SoundScan, Inc. This data is used in the Hot R&B Singles chart.

SoundScan®

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
			★★ NO. 1 ★★
1	1	5	**NOT GON' CRY** MARY J. BLIGE (ARISTA) 3 wks at No. 1
2	2	9	**SITTIN' UP IN MY ROOM** BRANDY (ARISTA)
3	4	11	**NO ONE ELSE** TOTAL (BAD BOY/ARISTA)
4	10	3	**GET MONEY** JUNIOR M.A.F.I.A. (UNDEAS/BIG BEAT/ATLANTIC)
5	—	1	**JESUS TO A CNILO** GEORGE MICHAEL (DREAMWORKS/GEFFEN)
6	3	12	**SOON AS I GET HOME** FAITH EVANS (BAD BOY/ARISTA)
7	5	12	**TONITE'S THA NIGHT** KRIS KROSS (RUFFHOUSE/COLUMBIA)
8	8	19	**BEFORE YOU WALK.../LIKE THIS AND...** MONICA (ROWDY/ARISTA)
9	6	13	**ONE SWEET DAY** MARIAH CAREY & BOYZ II MEN (COLUMBIA)
10	7	9	**FU-GEE-LA** FUGEES (RUFFHOUSE/COLUMBIA)
11	9	11	**NOBODY KNOWS** THE TONY RICH PROJECT (LAFACE/ARISTA)
12	16	3	**ALL THE THINGS (YOUR MAN WON'T DO)** JOE (ISLAND)
13	12	9	**WHERE DO U WANT ME TO PUT IT** SOLO (PERSPECTIVE)
14	11	15	**HEY LOVER** LL COOL J (DEF JAM/RAL/ISLAND)
15	13	12	**WE GOT IT** IMMATURE (FEATURING SMOOTH) (MCA)
16	17	7	**VISIONS OF A SUNSET** SHAWN STOCKMAN (PRETENDOR/A&M)
17	15	17	**LOVE U 4 LIFE** JODECI (UPTOWN/MCA)
18	14	18	**EXHALE (SHOOP SHOOP)** WHITNEY HOUSTON (ARISTA)
19	21	1	**I WILL SURVIVE** CHANTAY SAVAGE (RCA)
20	36	4	**A THIN LINE BETWEEN LOVE & HATE** H-TOWN (JAC-MAC/WARNER BROS.)
21	25	4	**WHO DO U LOVE** DEBORAH COX (ARISTA)
22	22	19	**I MISS YOU (COME BACK HOME)** MONIFAH (UPTOWN/MCA)
23	23	20	**ANYTHING** 3T (MJJ/550 MUSIC)
24	18	1	**CAN'T BE WASTING MY TIME** MONA LISA FEATURING LOST BOYZ (ISLAND)
25	24	20	**CELL THERAPY** GOODIE MOB (LAFACE/ARISTA)
26	26	4	**LET'S PLAY HOUSE** THA DOGG POUND FEAT. MICHELLE (DEATH ROW)
27	25	4	**EVERYDAY & EVERYNIGHT** YVETTE MICHELLE (LOUD/RCA)
28	21	21	**DANGER** BLAHZAY BLAHZAY (FADER/MERCURY)
29	28	17	**WHERE EVER YOU ARE** TERRY ELLIS (EASTWEST/EEG)
30	29	11	**BEWARE OF MY CREW** L.B.C. CREW (JAC MAC/WARNER BROS.)
31	42	11	**CDLO WORLD** GENIUS/GZA (GEFFEN)
32	30	28	**GANGSTA'S PARADISE** COOLIO FEAT. L.V. (MJ.J.A. SOUNDTRACKS/MCA)
33	34	3	**KEEP TRYIN'** GROOVE THEORY (EPIC)
34	19	2	**MICROPHONE MASTER** DAS EFX (FEAT. MOBB DEEP) (EASTWEST/EEG)
35	37	12	**LEFLAUR LEFLAH ESHKUSHKA** (ELEMENTS, ATLANTIC, ATLANTIC) (UP DOWN)
36	31	15	**YOU REMIND ME OF SOMETHING** R. KELLY (JIVE)
37	32	15	**OIGGIN' ON YOU** TLC (LAFACE/ARISTA)
38	—	1	**5 O'CLOCK** NONCHALANT (MCA)
39	35	3	**WELCOME** ERICK SERMON (DEF JAM/RAL/ISLAND)
40	41	10	**GOIN' UP YONDER** M.C. HAMMER (GIANT/WARNER BROS.)
41	39	14	**YOU PUT A MOVE ON MY HEART** QUINCY JONES INTRODUCING TAMIA (QWEST/WB)
42	33	10	**JUST TAH LET U KNOW** EAZY-E (RUTHLESS/RELATIVITY)
43	55	5	**YOU WANT THIS PARTY STARTED** SOMETHIN FOR THE PEOPLE (WARNER BROS.)
44	40	16	**HURRICANE** THE CLICK (SICK WID' IT/JIVE)
45	38	19	**CRUISIN'** D'ANGELO (EMI)
46	68	18	**WINGS OF THE MORNING** CAPLETON (AFRICAN STAR/ISLAND)
47	45	22	**FANTASY** MARIAH CAREY (COLUMBIA)
48	47	8	**FUNKORAMA** REDMAN (WRECKSCOPE)
49	50	12	**TOO HOT** COOLIO (TOMMY BOY)
50	49	20	**TNROW YOUR SET IN THE AIR** CYPRESS HILL (RUFFHOUSE/COLUMBIA)
51	48	7	**DON'T GIVE UP** ISLAND INSPIRATIONAL ALL STARS (ISLAND)
52	53	7	**BROKEN LANGUAGE/HUSTLIN'** SMOOTHE DA HUSTLER (PROFILE)
53	46	29	**TELL ME** GROOVE THEORY (EPIC)
54	43	12	**RIDIN' LOW** L.A.D. FEAT. DARVY TRAYLOR (HOLLYWOOD)
55	—	1	**SPACE AGE** EIGHTBALL & MJG (SUAVE/RELATIVITY)
56	58	17	**HOOKED ON YOU** SILK (ELEKTRA/EEG)
57	72	2	**COOLIE HIGH** CAMP LO (PROFILE)
58	51	24	**FADES EM ALL** JAMAL (POWER/ARISTA)
59	52	1	**UKNOWHOWWEDU** BAHAMADIA (CHRYSALIS/EMI)
60	44	25	**COME WITH ME** SHAI (GASOLINE ALLEY/MCA)
61	67	19	**I NEED YOU TONIGHT** JUNIOR M.A.F.I.A. FEAT. AALIYAH (UNDEAS/BIG BEAT)
62	54	19	**STILL IN LOVE** BRIAN MCKNIGHT (MERCURY)
63	60	12	**EAST 1999** EYE & AI (RUTHLESS/RELATIVITY)
64	—	1	**GAMERS** THE CONSCIOUS DAUGHTERS (PRIORITY)
65	69	4	**NASTY DANCER/WHITE HORSE** KILO (WRAP/ICHIBAN)
66	67	28	**JEEPS, LEX COUPS, BIMAZ & BENZ** LOST BOYZ (UPTOWN/MCA)
67	—	1	**PHYSICAL FUNK** DOMINO (OUTBURST/RAL/ISLAND)
68	69	20	**ICE CREAM/INCARCERATED SCARFACES** CHEF RAEKWON (LOUD/RCA)
69	66	30	**HEAVEN** SOLO (PERSPECTIVE)
70	57	20	**WHO CAN I RUN TO** XSCAPE (SO SO DEF/COLUMBIA)
71	63	16	**THE RIDDLER** METHOD MAN (ATLANTIC)
72	61	13	**THROW YOUR HANDS UP** L.V. (TOMMY BOY)
73	—	34	**ONE MORE CHANCE/STAY WITH ME** THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
74	59	13	**FAST LIFE** KOOL G RAP (COLD CHILLIN'/EPIC STREET/EPIC)
75	—	1	**TAKE A LOOK** JSON (HOLLYWOOD)

◯ Records with the greatest sales gains. © 1996 Billboard/BPI Communications and SoundScan, Inc.

HOT R&B RECURRENT AIRPLAY

1	1	12	**WATERFALLS** TLC (LAFACE/ARISTA)
2	2	10	**ONE MORE CHANCE/STAY WITH ME** THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
3	3	3	**'TIL YOU DO ME RIGNT** AFTER 7 (VIRGIN)
4	8	17	**DON'T TAKE IT PERSONAL** MONICA (ROWDY/ARISTA)
5	5	9	**DN THE DOWN LOW** BRIAN MCKNIGHT (MERCURY)
6	4	18	**CAN'T YOU SEE** TOTAL FEAT. THE NOTORIOUS B.I.G. (TOMMY BOY)
7	6	9	**YOU USED TO LOVE ME** FAITH EVANS (BAD BOY/ARISTA)
8	9	15	**SOMEONE TO LOVE** JON B. FEAT. BABYFACE (YAB YUM/550 MUSIC/EPIC)
9	11	38	**CREEP** TLC (LAFACE/ARISTA)
10	14	33	**CANDY RAIN** SOUL FOR REAL (UPTOWN/MCA)
11	—	15	**EVERY LITTLE THING I DO** SOUL FOR REAL (UPTOWN/MCA)
12	7	19	**BEST FRIENO** BRANDY (ATLANTIC)
13	10	35	**IF YOU LOVE ME** BROWNSTONE (MJJ/EPIC)
14	18	13	**BOOMBASTIC** SH

THEDA SANDIFORD-WALLER'S

RHYTHM SECTION

ARISTA'S APEX: Arista locks up the top four slots on the Hot R&B Singles chart. Beyond that, the label has dominated the No. 1 position on the singles list so far this year and, in fact, has held the top slot since the Nov. 25, 1995, issue. The run began with the first release from the "Waiting To Exhale" soundtrack, **Whitney Houston**'s "Exhale (Shoop Shoop)," for eight weeks, followed by **Monica**'s "Before You Walk Out Of My Life"/"Like This And Like That" for two weeks (Rowdy/Arista), and **Mary J. Blige**'s "Not Gon' Cry" for the past four weeks.

DON'T JUDGE A BOOK BY ITS COVER: Effective with this issue, five major-market R&B-leaning top 40/rhythm-crossover stations have been added to the Hot R&B Singles panel. Consequently, the change causes a number of records on Hot R&B Airplay to get pushed backward despite increased spins: No. 24, "I Will Survive" by **Chantay Savage** (RCA); No. 25, "Nobody Knows" by **the Tony Rich Project** (LaFace/Arista); No. 32, "Visions Of A Sunset" by **Shawn Stockman** (Polydor/A&M); No. 41, "Wind Beneath My Wings," and No. 47, "Already Missing You," by **Gerald Levert & Eddie Levert Sr.** (EastWest); and No. 57, "Give Me The Night" by **Randy Crawford** (Bluemoon/Atlantic). Despite the gains in airplay, these songs have not yet penetrated the stations that were added to the panel. Be assured, though, that these records' runs are not over; during this adjustment week, the chart is congested.

On the other hand, the record that benefits the most from the panel change is **L.L. Cool J**'s "Doin It" (Def Jam/RAL/Island), which surges 73-37 on the airplay chart, due primarily to top 10 airplay from three of the added stations: dual reporters WJMH Greensboro, N.C., and KBXX Houston, along with WQHT New York.

STRONG SALES STORIES: On the strength of his No. 5 bow on the Hot R&B Singles Sales chart and airplay from 11 R&B stations, **George Michael**'s "Jesus To A Child" (DreamWorks/Geffen) earns this week's Hot Shot Debut at No. 22 on the Hot R&B Singles chart. The song also debuts at No. 3 on Hot 100 Singles Sales and at No. 7 on the Hot 100 Singles chart.

This marks Michael's first appearance on the Hot R&B Singles chart since 1993's "Killer"/"Papa Was A Rolling Stone" (Hollywood), which peaked where it debuted, at No. 88. The singer has had one No. 1 R&B single in his career, 1988's "One More Try" (Columbia) . . . Early reaction to **D'Angelo**'s "Lady" single (EMI) inspires a 61% increase in sales for his "Brown Sugar" album (7-4). As a result, the title wins Top R&B Albums' Greatest Gainer award for a third consecutive week.

2SOON: **2Pac**'s highly anticipated release "All Eyes On Me" (Death Row/Interscope) debuts at No. 68 on Hot R&B Albums one week early because of street-date violations. Expect the album to jump to No. 1 next week, when it will make a loud debut on The Billboard 200.

BUBBLING UNDER™ HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	2	4	**FOR REAL** JACKAL THE BEAR (UNION/WARLOCK)
2	—	1	**C'MON N' RIDE IT** QUAD CITY DJ'S (BIG BEAT/ATLANTIC)
3	—	1	**DON'T CRY** SEAL (ZTT/SIRE/WARNER BROS.)
4	3	3	**WHY YOU TREAT ME SO BAD** SHAGGY FEAT. GRAND PUBA (VIRGIN)
5	6	2	**GIN & JUICE** DEVANTE (MCA SOUNDTRACKS/MCA)
6	20	6	**HANDS IN THE AIR** PM. DAWN (GEE STREET/ISLAND)
7	—	1	**FAIRGROUND** SIMPLY RED (EASTWEST/EEG)
8	—	1	**NO LOVE WITHOUT HATE** SUNZ OF MAN (WU-TANG)
9	10	3	**CRIME SAGA** SHABAZZ THE DISCIPLE (PENALTY/TOMMY BOY)
10	9	3	**BOUNCE IT Y'ALL** KIZZY ROCK (TOMMY BOY)
11	7	5	**SO SENSITIVE** MAREE (GAMMA)
12	11	4	**I GOT DAT FEELIN'** D.J. KOOL (CLR)
13	—	1	**MUST STAY PAID** BROADWAY (WRECK/NERVOUS)
14	14	15	**LIVIN' PROOF** GROUP HOME (PAYDAY/LONDON/ISLAND)
15	—	2	**EVERYBODY WANTS TO BE A GANGSTA** DAZZIE DEE (CAPITOL)
16	5	3	**DARK SUN RIDERS** DARK SUN RIDERS (ISLAND)
17	17	27	**WASSUP, WASSUP!** A-TOWN PLAYERS (PREMEDITATED/WB)
18	25	16	**SANKHEAD BOUNCE** DIAMOND FEAT. D ROC (EASTWEST/EEG)
19	16	10	**SOMETIMES I MISS YOU SO MUCH** PM. DAWN (GEE STREET/ISLAND)
20	18	2	**GEORGY PORGY** 3*D (TRISTAR/COLUMBIA)
21	15	11	**THE CLOSER I GET TO YOU** FOURPLAY (WARNER BROS.)
22	21	2	**MONEY MAID (FALLIN' IN LOVE)** SLOW PAIN (THUMP)
23	—	1	**WHAT GOES UP (REMIX)** MACK DA MANIAK (SELECT)
24	—	4	**HEADZ AIN'T REDEE/BLACK SMIF N WESSUN** BLACK MOON/SMIF N-WESSUN (WRECK/NERVOUS)
25	24	3	**LAP DANZ** TOP SECRET (BELLMARK)

Bubbling Under lists the top 25 singles under No. 100 which have not yet charted

R&B

BAHAMADIA

(Continued from page 21)

Architect" from "Jazzmatazz Vol. 2."

"Those records paved the way for us," says EMI marketing director Gary Beech. "They did fairly well on the street, which was what we wanted to happen."

EMI plans to establish Bahamadia as a credible MC one step at a time. "We're positioning her as a rap artist," Beech says. "The fact that she's a woman is obvious, and we don't feel a need to say she's the dopest female MC, blah, blah, blah."

The Bahamadia campaign began last December, when EMI began distributing 20,000 units of a three-song sampler to the music community and general consumers. Copies were also shipped to press, retail, radio, and those on the Source magazine's VIP list. Product was also distributed by the label's national street promotion team.

Beech says, "We included "Uknowhowwedo," "True Honey Buns," and "Da Jawn," to show off her different flavors."

In mid-December, a double-sided 12-inch of "Uknowhowwedo"/"True Honey Buns" was mailed to DJs and mix-show jocks across the country. The vinyl went to retail in January, and EMI's urban promotions staff will begin a heavy radio campaign for airplay on Monday (19).

"In conjunction with what's happening at urban radio," Beech says, "we'll continue to further develop the underground level."

For example, during the first week of March, one month before "Kollage According To Bahamadia" ships to retail, EMI will service a double-vinyl set of the title to street DJs and mixers nationwide.

One week after the promotional single's vinyl release, a clip was serviced to local and national video programs.

ART N' SOUL

(Continued from page 21)

are administered by Nature Boy Music—sharpen its songwriting skills. "We picked up on his mature, musical vibe," Lattrell says.

In January 1994, Art N' Soul's new, reworked demo arrived at Big Beat. Dave Moss, the label's senior director of A&R, says, "[Kallman] and I both got a tape. There were four songs on it, and although they [were somewhat under-produced], I noticed a difference I didn't hear on other R&B demos. The chord changes were absolutely brilliant."

"Radio has been the force driving Art N' Soul," says Big Beat marketing director Glenn Orenstein. "Ever Since You Went Away," which arrived at retail Jan. 30, received 200 spins, according to BDS, "even though its official impact date at crossover radio wasn't until early February," he says.

For the week beginning Feb. 5, the single received 648 detections at 55 R&B and crossover stations, including KBXX (the Box) Houston and WOWI Norfolk, Va., according to BDS.

Orenstein says a videoclip was released to local shows Jan. 2 and is appearing on the Box and BET.

Thirty-second video spots are scheduled to run on the Box two weeks prior to the album's release date. The same spot will run for three weeks in conjunction with the album's release.

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ ★ No. 1/Greatest Gainer ★ ★ ★	
(1)	3	4	3	**GET MONEY** ◆ JUNIOR M.A.F.I.A. FEAT. THE NOTORIOUS B.I.G. (C)(T) UNDEAS/BIG BEAT 98097/AG — 1 week at No. 1	
(2)	1	1	12	**TONITE'S THA NIGHT** ● ◆ KRIS KROSS (C)(D)(M)(T) RUFFHOUSE 78094/COLUMBIA	
(3)	2	2	9	**FU-GEE-LA** ◆ FUGEES (C)(M)(T)(X) RUFFHOUSE 78195/COLUMBIA	
4	4	3	15	**HEY LOVER** ▲ ◆ LL COOL J (C)(D)(M)(T)(V) DEF JAM/RAL 577494/ISLAND	
(5)	7	5	20	**CELL THERAPY** ◆ GOODIE MOB (C)(D)(M)(T) LAFACE 24113/ARISTA	
(6)	8	7	8	**LET'S PLAY HOUSE** ◆ THA DOGG POUND FEAT. MICHEL'LE (C)(D) DEATH ROW/INTERSCOPE 53230/PRIORITY	
7	6	6	21	**DANGER** ◆ BLAHZAY BLAHZAY (C)(T) FADER 127049/MERCURY	
(8)	9	19	11	**BEWARE OF MY CREW** ◆ L.B.C. CREW FEAT. TRAY D AND SOUTH SENTRELL (C)(D)(T) JAC MAC 12122/WARNER BROS.	
(9)	16	23	11	**COLD WORLD** ◆ GENIUS/GZA FEAT. INSPEKTAH DECK (C)(T) GEFFEN 19391	
(10)	10	8	28	**GANGSTA'S PARADISE (FROM "DANGEROUS MINDS")** ▲* ◆ COOLIO FEAT. L.V. (C)(D) MCA SOUNDTRACKS 55104/MCA	
11	5	41	3	**MICROPHONE MASTER** ◆ DAS EFX (FEAT. MOBB DEEP) (C)(T)(X) EASTWEST 98[illegible]/EEG	
(12)	13	10	14	**LEFLAUR LEFLAH ESHKUSHKA** ◆ HELTAH SKELTAH AND O.G.C. AS THE FAB 5 (C)(T) BUCK DOWN 53228/PRIORITY	
(13)	NEW ▶		1	**5 O'CLOCK** ◆ NONCHALANT (C)(T) MCA 55075	
14	12	18	3	**WELCOME** ◆ ERICK SERMON (C)(D)(T) DEF JAM/RAL 577791/ISLAND	
(15)	15	11	11	**GOIN' UP YONDER** ◆ M.C. HAMMER FEAT. ANGEL BURGESS & THE SAN JOSE COMMUNITY CHOIR (C)(D) GIANT 17717/WARNER BROS.	
16	11	9	10	**JUST TAH LET U KNOW** ◆ EAZY-E (C)(D)(T) RUTHLESS 5532/RELATIVITY	
17	14	13	16	**HURRICANE** ◆ THE CLICK (C)(T)(X) SICK WID' IT 42335/JIVE	
(18)	31	26	18	**WINGS OF THE MORNING** ◆ CAPLETON (C)(M)(T) AFRICAN STAR/RAL 577198/ISLAND	
19	18	15	8	**FUNKORAMA** ◆ REDMAN (M)(T) INTERSCOPE 95691*/AG	
20	20	12	12	**TOO HOT** ◆ COOLIO (C)(D)(T) TOMMY BOY 1718	
28	16	16	20	**THROW YOUR SET IN THE AIR** ◆ CYPRESS HILL (C)(M)(T)(X) RUFFHOUSE 78042/COLUMBIA	
22	23	23	16	**BROKEN LANGUAGE/HUSTLIN'** ◆ SMOOTHE DA HUSTLER (C)(T)(X) PROFILE 5440	
28	12	16	16	**RIDIN' LOW** ◆ L.A.D. FEATURING DARVY TRAYLOR (C)(D)(T) HOLLYWOOD 64004	
(24)	40	—	2	**SPACE AGE** ◆ EIGHTBALL & MJG (C)(D)(T) SUAVE 1545/RELATIVITY	
(25)	38	38	5	**COOLIE HIGH** ◆ CAMP LO (C)(T) PROFILE 5445	
26	23	23	23	**FADES EM ALL** ◆ JAMAL (C)(D)(M)(T) ROWDY 3-5042/ARISTA	
27	32	28	5	**UKNOWHOWWEDU** ◆ BAHAMADIA (C)(M)(T)(X) CHRYSALIS 58517/EMI	
28	28	28	13	**I NEED YOU TONIGHT** ◆ JUNIOR M.A.F.I.A. FEAT. AALIYAH (C)(T) LINDEAS/BIG BEAT 98097/AG	
29	28	28	12	**EAST 1999** ◆ BONE THUGS-N-HARMONY (C)(D)(T) RUTHLESS 6332/RELATIVITY	
(30)	NEW ▶		1	**GAMERS** ◆ THE CONSCIOUS DAUGHTERS (C)(T) WRAP 3[illegible]/RAL	
(31)	35	33	6	**WHITE HORSE/NASTY DANCER** ◆ KILO (C)(T) WRAP 3[illegible]/RAL	
32	30	29	28	**JEEPS, LEX COUPS, BIMAZ & BENZ** ◆ LOST BOYZ (C)(M)(T) UPTOWN [illegible]/MCA	
(33)	NEW ▶		1	**PHYSICAL FUNK** ◆ DOMINO (C)(D)(M)(T) [illegible]/FIRST RAL 577794/ISLAND	
34	32	27	20	**INCARCERATED SCARFACES/ICE CREAM** ◆ CHEF RAEKWON (C)(D)(T) LUE [illegible]/RCA	
35	28	22	16	**THE RIDDLER (FROM "BATMAN FOREVER")** ◆ METHOD MAN (C)(D)(T) ATLANTIC 87[illegible]	
(36)	47	40	36	**ONE MORE CHANCE/STAY WITH ME** ▲ ◆ THE NOTORIOUS B.I.G. (C)(D)(M)(T) BAD BOY [illegible]/ARISTA	
37	25	20	13	**FAST LIFE** ◆ KOOL G RAP (C)(T) COLD CHILLIN'/EPIC STREET 78081/EPIC	
(38)	44	—	2	**WHY YOU TREAT ME SO BAD** ◆ SHAGGY FEAT. GRAND PUBA (C)(T)(X) VIRGIN 38529	
39	24	—	2	**EASTSIDE LB** ◆ TWINZ (C)(D)(T) G FUNK/RAL 577792/ISLAND	
40	34	30	9	**GIMME YOURS** ◆ AZ (C)(T)(X) EMI 58[illegible]	
41	36	32	23	**Y'ALL AIN'T READY YET** ◆ MYSTIKAL (C)(T) BIG BOY 42[illegible]/JIVE	
42	29	36	5	**MOVE YA BODY** ◆ MAD SKILLZ (C)(T) BIG BEAT 98[illegible]/AG	
43	45	47	5	**REAL LIVE SH*T** ◆ REAL LIVE FEAT. K-DEF & LARRY-O (C)(T)(X) PHAT/BIG BEAT 98113/AG	
44	38	34	14	**WREKONIZE/SOUND BWOY BURIAL** ◆ SMIF-N-WESSUN (M)(T)(X) WRECK 20161*/NERVOUS	
45	41	31	20	**RUNNIN'** ◆ THE PHARCYDE (C)(T)(X) DELICIOUS VINYL 58483/CAPITOL	
46	49	48	4	**FOR REAL** ◆ JACKAL THE BEAR (C)(T)(X) UNION 189/WARLOCK	
47	50	43	34	**SUGAR HILL** ● ◆ AZ (C)(T)(X) EMI 58407	
(48)	NEW ▶		1	**NO LOVE WITHOUT HATE** SUNZ OF MAN (M)(T)(X) WU-TANG 009*	
49	42	42	12	**WHAT'S UP STAR? (FROM "THE SHOW")** ◆ SUGA (C)(D)(T) [illegible]/RAL 577432/ISLAND	
(50)	RE-ENTRY		3	**HEINY HEINY** ◆ 95 SOUTH [illegible]	

Records with the greatest sales gains this week ◆Videoclip availability. ● Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Catalog no. is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single, cassette single unavailable (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1996, Billboard/BPI Communications, and SoundScan, Inc.

The 'Beat' Of New York No Victory For Dance Community

Dance TRAX

by Larry Flick

ON THE RADIO: The speculation is finally over. After months (make that years) of back-room whispering about the possibility of a dance-driven radio station hitting the airwaves of New York—the No. 1 market in the U.S.—comes WKTU, the self-proclaimed "beat" of da Big Apple. So why aren't we smiling?

Sure, the offering of a station with even a slight dance context is preferable over another rock or hip-hop station on a dial that is already overpowered by both formats. But after monitoring WKTU's first few days, we are not wildly encouraged by a playlist that leans more on music made during the bygone days of polyester than on even the solidly proven mainstream fodder of **Planet Soul** or **Ace Of Base**.

Certainly, rendering a verdict on the station's quality at this point would be completely unfair. We plan to monitor WKTU for far longer than a few days before fully addressing its value. We hope those of you with access to the station will do the same and keep an open mind and heart. However, we also ask that listeners be discerning and not passively accept such programming choices as "Electric Boogie" by **Marcia Griffiths** (which was heard during morning drive time at least once this week) for too long.

Caught up in the excitement of finally being tossed a bone, some of our colleagues are already rushing to proclaim WKTU an unqualified victory and a healthy development for the dance music community. So far, neither is completely true. As much as we adore the occasional twirl back in time, no genre or art form can flourish (or even survive) on the perpetual regurgitation and revisitation of past glories. We have never labored under the delusion that hardcore house or trance will ever be welcome on mainstream radio. We would happily settle for an evenly weighted blend of oldies and current pop-friendly rhythm jams. Then—and only then—will we sound the trumpets of victory. Our fingers are crossed that such a moment is not adrift in the unrealistic and untouchable distance.

RISING PROFILE: While Profile Records has long been a solid player in the club field, it is now aiming to expand and strengthen its presence with the formation of QPM Records. Headed by veteran journalist and A&R exec **Brian Chin**, the label begins its maiden voyage into public view this month with "Think Twice," an uptempo cover of the popular **Celine Dion** ballad by **Heartbeat Featuring Lauraine**.

Chin laughs at the various names industry insiders have attached to the letters QPM. "Maybe we'll have a contest and pick the most imaginative one and use it," he says. Actually, QPM was inspired by what a DJ pal of Chin refers to as the "quality piano moment" required of any great dance record. Cute.

Cute is also an apt description for "Think Twice," which has been effectively accelerated to a giddy Euro-NRG pace by producers **Gary Miller** and **Martyn Norris**. Fans of the Dion recording will need a minute or two to digest this sugary morsel, which races along at too fast a clip to fully capture the melodrama of the original. But when placed among the dross of pop-geared dance cuts currently bouncing around the pop perimeter, it wafts along like a refreshing breeze. Hard-headed underground punters should seek pleasure elsewhere.

"Think Twice" draws the intended line of contrast between QPM and its sister Profile subsidiary Sm:)e Communications, which often mines more experimental rhythm terrain. Chin says QPM will cover "the more traditional forms of dance music," with a musical mix ranging from "crossable" fare to the dubby efforts of producers **Jason Nevins**, **Mitch Moses**, and **Jazzy Nice**.

"I think dance music needs to build a constituency, instead of fragmenting, which is what's been happening for the last three years," Chin says. "I want QPM to bring a variety of ideas together and not specialize in one specific dance form."

The label's second single is due at the top of March, and it will be a remix of "No Reason To Cry" by Latin/pop siren **Judy Torres**. The track was originally signed to Profile by current Maxi Records president **Claudia Cusetta** during her A&R tenure at Profile in 1987. **Glenn Friscia**, **Danny Conlglio**, **Chris Giocllo**, and **Richie Santana** remixed the track.

At this point, QPM will be a single-driven label, though Chin is hopeful that the success of such singles as "Think Twice" will lead to full-length albums. For now, though, he is wisely taking it one track at time.

IN THE MIX: One of the more refreshing entries to be met with warmth by the British club community in recent weeks is "I've Had Enough" by Arista U.K. newcomer **Ivan Matias**. Eagle-ears will recall the song's original version by missing-in-action Epic singer **Denitria Champ**. Interestingly, **Frankie Knuckles** handled production of both incarnations, bringing a more subtle and muscular groove to the Matias recording. A bevy of remixers have had their way with the track, with **C.J. Mackintosh** striking the most even balance between fulfilling dancefloor and radio requirements. For a harder edge, go to the hypnotic, mildly trance-spiked **Fathers Of Sound** version.

Matias is currently assembling material for his first album. No word yet on whether or not Arista's stateside arm will participate in the project. We hope it will. It has been a little while since the label has thrown its support behind a strong, young, male solo performer.

After 10 years with EMI Records in the U.S., **Pet Shop Boys** have joined the ranks of Atlantic Records. Partners **Neil Tennant** and **Chris Lowe** have already completed the act's next album, which is slated for release in September.

Jungle Enriches Voice Of Babble

Reprise Act Shows Spiritual, Sedate Side On 'Ether'

■ BY MICHAEL PAOLETTA

NEW YORK—Three years ago, Reprise act Babble released its techno-dub debut, "The Stone," to widespread critical and club DJ acclaim. In the time between that project and the forthcoming "Ether," the group's founding members and guiding lights, former Thompson Twins members Alannah Currie and Tom Bailey, packed their bags and left urban London for the exotic jungles of Matakana, New Zealand.

"We were completely demented," says Currie. "It was one of those late-night instances where we decided to move to New Zealand, which started a huge madness, really. We bought a piece of land on the northern coast and just thought we would come here and record the album. But then we realized that we first had to build a house and a studio.

"For one year, we lived in a tiny two-bedroom shack in the middle of the muddy woods, with a telephone that kept falling off the wall," Currie continues with a laugh. "[It was] a totally different living situation from our days in London. I remember thinking, 'We used to be pop stars, now look at us!' But now, it's become my paradise."

Situated north of Auckland, Matakana is not a locale that would appeal to your typical cosmopolitan urbanites—let alone pop stars. But Currie, who was born and raised in New Zealand, and Bailey, who hails from Yorkshire, England, are anything but typical. And "Ether," produced by the group (which also includes electronic wiz Keith Fernley), takes an equally atypical stance.

Like the substance for which it is named, "Ether"—due in stores April 23—is a spacy, mystical, and often heavenly journey that illustrates a unique way of intermingling trip-hop, underground dance, ambient, pop, and Indian influences. But how accessible is it?

"We're not really dealing in pop music now," says Currie. Whereas the Thompson Twins—which boast a catalog of hits, including "Hold Me Now," "Lies," and "In The Name Of Love"—were a full-on pop band, complete with pointedly melodic and memorable hooks, Babble's intention is to be more personal, more adventurous, and much more honest in its composition and performance. "We used to write with an audience in mind," says Currie, "but I don't think we do that anymore."

Sergio Goncalves, national director of dance/specialty radio promotion at Reprise, appears undaunted by this confession. "Of course, 'Ether' will be a challenging project to market," he says. "But because the music is so brilliant, spiritual, and moody, it allows us to tap into a variety of areas. We know that the traditional top 40 market doesn't embrace this style of music right now. What we're finding, though, is that there are many alternative, college, and some triple-A stations that now host specialty shows, usually during the midnight hours, which feature many styles of new music. We'll be tapping into that territory."

BABBLE

Goncalves adds that the label will also stock the disc in nontraditional music-buying outlets, such as boutiques and bookstores that sell spiritual items. "We're also going to work at getting the disc played in some of the cooler lounges, bars, and coffeehouses," he says. "Of course, we'll also be working heavily at the club level."

The set's first single, "Love Has No Name," features the sultry vocals of Teremoana Rapley and is the only song on the album that does not feature Currie or Bailey on lead vocals. "Initial response from the club jocks to this track has been really positive," says Goncalves. "It appears that everyone is liking this one—both the remixes by Todd Terry and the mixes done by the group. People are really listening to it, getting into the song's cool vibe and left-of-center sensual lyrics."

The lyrics for "Love Has No Name," as well as for the album's other tracks, were born out of diaries Currie kept during the first seven months in New Zealand. "I was trying to communicate with people in other places, both on an astral and a spiritual level," says Currie. "It was like trying to connect the new life with no life. I was trying to access this otherworldliness."

"It was rather strange," Bailey says. "After several months, Alannah started tearing pages out of her diaries and throwing them at me. She'd stopped speaking by then, so I just started working music around her written words, mixing Indian music and everything from dub to the rave to ambient sounds we'd brought along with us."

Currie jumps in, adding, "I think it's the only album that we really had to make. It was our lifeline with ourselves, with our security. There's something very moody and sensual about it that can only be defined by hearing. It's a strange weave of all the strands of our lives. It really felt like we had to get this stuff out, or we'd go mad."

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Billboard. HOT Dance Breakouts

FOR WEEK ENDING FEB. 24, 1996

CLUB PLAY

1. **FEELS SO GOOD (SHOW ME YOUR LOVE)** LINA SANTIAGO UNIVERSAL
2. **REACHIN' INSTINCT** JELLYBEAN
3. **REAP (WHAT YOU SOW)** VERNESSA MITCHELL SOUND PROOF IMPORT
4. **LOVE HAS NO NAME** BABBLE REPRISE
5. **LOVE HIM ANYWAY** SHERREE FORD-PAYNE ALMO SOUNDS

MAXI-SINGLES SALES

1. **5 O'CLOCK** NONCHALANT MCA
2. **THE LOVER THAT YOU ARE** PULSE FEATURING ANTOINETTE ROBERSON JELLYBEAN
3. **MUST STAY PAID** BROADWAY WRECK
4. **IMITATION OF LIFE** BILLIE RAY MARTIN SIRE
5. **WHAT GOES UP** MACK DA MANIAK SELECT

Breakouts: Titles with future chart potential, based on club play or sales reported this week

Billboard® HOT DANCE MUSIC™

FOR WEEK ENDING FEB. 24, 1996

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

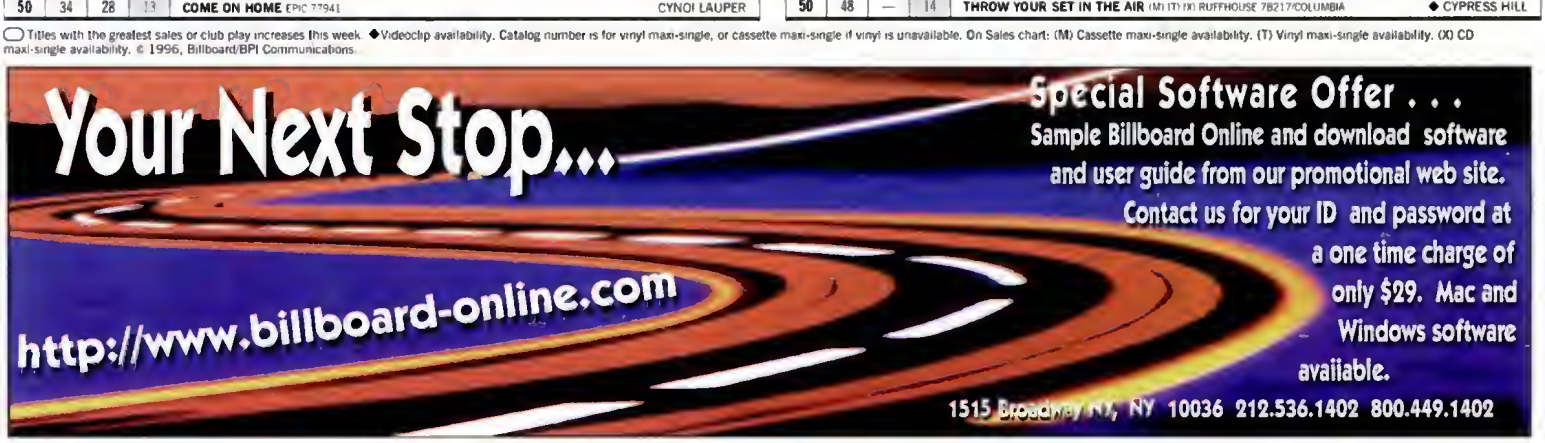
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ No. 1 ★★★	
(1)	2	3	11	**OAY BY OAY** CAJUAL 234 (1 week at No. 1)	OAJAE
(2)	3	8	7	**ENERGY** AQUA BOOGIE/WING 852637/MERCURY	DEVONE
(3)	8	12	5	**WHO DO U LOVE** ARISTA 1-2943	DEBORAH COX
(4)	11	17	5	**THE NEW ANTHEM** LOGIC 59034 N-JOI FEATURING MARK FRANKLIN AND NIGEL CHAMPION	
(5)	6	10	10	**FREEDOM (MAKE IT FUNKY)** STRICTLY RHYTHM 12420	BLACK MAGIC
6	1	2	11	**THE LOVER THAT YOU ARE** JELLYBEAN 2506 PULSE FEATURING ANTOINETTE ROBERSON	
7	7	11	8	**CATERPILLAR** MOONSHINE MUSIC 88419	KEOKI
(8)	13	14	5	**THE WINDING SONG** SIRE 66019/EEG	DOUBLEPLUSGOOD
9	4	1	11	**WHEN** COLUMBIA IMPORT	SUNSCREEM
10	5	7	10	**TREAT ME RIGHT** ONE PLANET 10302	TEMPLE OF THE GROOVE
11	15	15	7	**UNLEARN** WAX TRAX! 8720/TVT	PSYKOSONIK
(12)	22	21	5	**MUSICA ES MI VIDA (ROBI-ROB'S BORIQUA ANTHEM PT.II)** MCA IMPORT	C+C MUSIC FACTORY
13	13	23	6	**DREAM COME TRUE** GROOVILICIOUS 006/STRICTLY RHYTHM	ANGELA LEWIS
15	14	6	13	**I FOUND IT** MAXI 2030	DAPHNE
15	9	6	37	**SHOOT ME WITH YOUR LOVE** SIRE 66085/EEG	◆ D.REAM
15	10	6	13	**TOMA** DIGITAL DUNGEON 1208	EL CANTOR
12	37	6	37	**GOT MYSELF TOGETHER** HENRY STREET/BIG BEAT 95697/ATLANTIC	THE BUCKETHEADS
(18)	27	39	5	**TRES DESEOS (THREE WISHES)** EPIC PROMO	◆ GLORIA ESTEFAN
(19)	21	21	5	**SET ME FREE** ICHIBAN 24880	MIISA
20	18	22	7	**THIS TIME AROUND** EPIC PROMO	MICHAEL JACKSON
				★★★ Power Pick ★★★	
(21)	29	—	2	**LUCKY LOVE** ARISTA 1-2980	◆ ACE OF BASE
22	19	23	6	**CHILDREN OF THE WORLD** LIGHTYEAR 54166	SOUNDS OF BLACKNESS
(23)	37	35	3	**AIN'T NOBODY** WORK 78229/COLUMBIA	◆ DIANA KING
(24)	35	36	5	**GIV ME LUV** YOSHITOSHI 005	ALCATRAZ
25	37	13	13	**PASSION OF THE NIGHT** LOGIC 59031	◆ CLUBZONE
(26)	35	40	5	**IMITATION OF LIFE** SIRE 66043/EEG	BILLIE RAY MARTIN
(27)	36	37	5	**LET THERE BE LIGHT** REPRISE 43561	◆ MIKE OLDFIELD
(28)	37	—	2	**SALVA MEA (SAVE ME)** CHEEKY 008/CHAMPION	◆ FAITHLESS
25	24	29	6	**LOVE IN C MINOR** PURE 2251	CERRONE
(30)	36	48	3	**LIGHT YEARS** WORK 78077/COLUMBIA	◆ JAMIROQUAI
35	23	26	5	**SHUT UP (AND SLEEP WITH ME)** LOGIC 59033	◆ SIN WITH SEBASTIAN
35	21	13	13	**PEOPLE** DEEPER 0002	DEEPER FEATURING KAREN POLLARD
33	21	13	21	**FINGERS & THUMBS (COLD SUMMER'S DAY)** MUTE/ELEKTRA 66053/EEG	◆ ERASURE
(34)	42	—	5	**RUMOUR** LAVA 95643/ATLANTIC	◆ BEL CANTO
(35)	42	—	5	**CARNIVAL** CUTTING 364	◆ 2 IN A ROOM
35	23	13	37	**I SPECIALIZE IN LOVE** ARISTA 1-2920	EXPOSE
37	35	35	6	**HAPPY** MAXI 2032	JUDY ALBANESE
35	49	48	5	**TAKE A LOOK** HOLLYWOOD 66002	◆ J'SON
(39)	35	—	5	**MOVIN' UP** RCA 64479	DREAMWORLD
(40)	48	—	2	**GEORGY PORGY** TRISTAR 36771	3*D
41	38	32	6	**EARTH SONG** EPIC PROMO	◆ MICHAEL JACKSON
42	39	30	8	**SUPERSTAR OJ** MOONSHINE MUSIC 88424	CIRRUS
				★★★ Hot Shot Debut ★★★	
(43)	NEW ▶		1	**THIS IS THE WAY** STOCKHOLM IMPORT	E-TYPE
(44)	NEW ▶		1	**BIG YELLOW TAXI** REPRISE PROMO	JONI MITCHELL
(45)	NEW ▶		1	**UNTIL WE MEET AGAIN** KING STREET 1036	URBAN SOUL
46	40	36	6	**TIME TO GET DOWN** HOTNSPICY 1285 ANGEL MORAES FEAT. SALLY CORTEZ & OCTAVIA LAMBERTIS	
(47)	NEW ▶		1	**DON'T FALL IN LOVE** NERVOUS 20146	BYRON STINGILY
48	28	23	13	**ADDICTED** GOLD! 2008	PLUTONIC
(49)	NEW ▶		1	**DON'T STOP (WIGGLE WIGGLE)** AUREUS 1200	◆ THE OUTHERE BROTHERS
50	34	28	13	**COME ON HOME** EPIC 77941	CYNDI LAUPER

MAXI-SINGLES SALES

COMPILED FROM A NATIONAL SUB SAMPLE OF POS (POINT OF SALE) EQUIPPED KEY DANCE RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC. SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ No. 1 ★★★	
1	1	2	12	**SOON AS I GET HOME** (M) (T) (X) BAD BOY 7-9049/ARISTA (2 weeks at No. 1)	◆ FAITH EVANS
2	2	—	2	**SITTIN' UP IN MY ROOM** (M) (T) (X) ARISTA 1-2974	◆ BRANDY
3	3	3	9	**FU-GEE-LA** (M) (T) (X) RUFFHOUSE 78194/COLUMBIA	◆ FUGEES
				★★★ Greatest Gainer ★★★	
(4)	18	9	22	**SET U FREE** (T) (X) STRICTLY RHYTHM 12428	PLANET SOUL
5	6	1	24	**MISSING** (T) (X) ATLANTIC 85620/AG	◆ EVERYTHING BUT THE GIRL
6	5	—	2	**MICROPHONE MASTER** (T) (X) EASTWEST 96020/EEG	◆ DAS EFX (FEATURING MOBB DEEP)
(7)	17	5	16	**BE MY LOVER** (T) (X) RCA 64445	◆ LA BOUCHE
6	5	5	4	**EVERYDAY & EVERYNIGHT** (T) LOUD 64450/RCA	◆ YVETTE MICHELLE
(9)	21	21	5	**STAYIN' ALIVE** (T) (X) RADIKAL 15562/AVEX CRITIQUE	◆ N-TRANCE
10	9	6	6	**FEELS SO GOOD (SHOW ME YOUR LOVE)** (T) (X) UNIVERSAL 56004	LINA SANTIAGO
(11)	12	49	5	**COLD WORLD** (T) GEFFEN 22210	◆ GENIUS/GZA FEATURING INSPEKTAH DECK
12	13	2	8	**FUNKORAMA** (M) (T) INTERSCOPE 95691/AG	◆ REDMAN
12	5	35	21	**DANGER** (T) (X) FADER 120081/MERCURY	◆ BLAHZAY BLAHZAY
(14)	14	—	2	**CAN'T BE WASTING MY TIME** (T) ISLAND 854539	◆ MONA LISA FEATURING LOST BOYZ
15	5	6	2	**WHO DO U LOVE** (M) (T) (X) ARISTA 1-2943	◆ DEBORAH COX
(16)	34	—	5	**WHAT A SENSATION** (T) MAW 0005/STRICTLY RHYTHM	KENLOU
				★★★ Hot Shot Debut ★★★	
(17)	NEW ▶		1	**SLEEPING WITH AN ANGEL** (M) (T) (X) ARISTA 1 2983	REAL MCCOY
(18)	20	12	21	**EVERYBODY BE SOMEBODY** (T) (X) MAW 0004/STRICTLY RHYTHM	◆ RUFFNECK FEATURING YAVAHN
15	12	21	13	**BEFORE YOU WALK OUT OF MY LIFE/LIKE THIS AND LIKE THAT** (M) (T) (X) ROWDY 3-5057/ARISTA	◆ MONICA
(20)	22	13	35	**GET MONEY/I NEED YOU TONIGHT** (T) UNDEAS/BIG BEAT 95694/AG	◆ JUNIOR M.A.F.I.A. FEAT. THE NOTORIOUS B.I.G.
21	15	21	5	**UKNOWHOWWEDU** (M) (T) (X) CHRYSALIS 58511/EMI	◆ BAHAMADIA
(22)	38	49	5	**MR. KIRK** (T) (X) SMILE 9030/PROFILE	4 HERO
(23)	30	—	5	**ENERGY** (T) AQUA BOOGIE/WING 852637/MERCURY	DEVONE
24	23	19	13	**WREKONIZE/SOUND &WOY &UREILL** (M) (T) (X) WREOK 20161/NERVOUS	◆ SMIF-N-WESSUN
(25)	NEW ▶		2	**CATERPILLAR** (T) (X) MOONSHINE MUSIC 88419	KEOKI
(26)	28	13	35	**NO ONE ELSE** (M) (T) BAD BOY 7-9043/ARISTA	◆ TOTAL
27	23	35	13	**LEFLAUR LEFLAH ESHKUSHKA/BLAH** (T) DUCK DOWN 53223/PRIORITY	◆ HELTAH SKELTAH AND O.G.C. AS THE FAB 5
(28)	NEW ▶		5	**MIND FLUID** (M) (T) (X) NERVOUS 20133	NU YORICAN SOUL
(29)	35	13	13	**ONE SWEET DAY** (M) (T) (X) COLUMBIA 78075	◆ MARIAH CAREY & BOYZ II MEN
30	29	29	12	**TONITE'S THA NIGHT** (M) (T) RUFFHOUSE 78093/COLUMBIA	◆ KRIS KROSS
(31)	NEW ▶		5	**NO LOVE WITHOUT HATE** (T) (X) WU-TANG 009	SUNZ OF MAN
(32)	35	32	17	**I MISS YOU (COME BACK HOME)** (M) (T) (X) UPTOWN 55132/MCA	◆ MONIFAH
(33)	NEW ▶		1	**PHYSICAL FUNK** (M) (T) OUTBURST/RAL 577795/ISLAND	◆ DOMINO
34	19	—	2	**GIV ME LUV** (T) YOSHITOSHI 005	ALCATRAZ
35	26	35	21	**FANTASY** (M) (T) (X) COLUMBIA 78044	◆ MARIAH CAREY
36	23	22	16	**HEY LOVER** (M) (T) DEF JAM/RAL 577495/ISLAND	◆ LL COOL J
37	13	41	3	**WELCOME** (T) DEF JAM/RAL 577791/ISLAND	◆ ERICK SERMON
38	26	10	14	**BEAUTIFUL LIFE** (M) (T) (X) ARISTA 1-2918	◆ ACE OF BASE
39	24	18	21	**TELL ME** (T) (X) EPIC 78068	◆ GROOVE THEORY
40	43	28	3	**DON'T STOP (WIGGLE WIGGLE)** (T) (X) AUREUS 1200	◆ THE OUTHERE BROTHERS
(41)	RE-ENTRY		9	**I SPECIALIZE IN LOVE** (T) (X) ARISTA 1-2920	EXPOSE
42	32	21	3	**GIVE ME THE NIGHT** (T) (X) BLUEMOON 95660/AG	◆ RANDY CRAWFORD
43	38	33	19	**CELL THERAPY** (M) (T) LAFACE 2-4114/ARISTA	◆ GOODIE MOB
44	33	29	5	**WONDERWALL** (X) EPIC 78204	◆ OASIS
45	44	—	2	**AIN'T NOBODY** (T) (X) WORK 78229/COLUMBIA	◆ DIANA KING
(46)	NEW ▶		1	**WHY YOU TREAT ME SO BAD** (T) (X) VIRGIN 38529	◆ SHAGGY FEATURING GRANO PUBA
(47)	RE-ENTRY		5	**WHERE DO U WANT ME TO PUT IT** (T) (X) PERSPECTIVE 588463/A&M	◆ SOLO
(48)	NEW ▶		1	**LIGHT YEARS** WORK 78077/COLUMBIA	JAMIROQUAI
(49)	RE-ENTRY		3	**THE WINDING SONG** (T) (X) SIRE 66019/EEG	DOUBLEPLUSGOOD
50	48	—	14	**THROW YOUR SET IN THE AIR** (M) (T) (X) RUFFHOUSE 78217/COLUMBIA	◆ CYPRESS HILL

◯ Titles with the greatest sales or club play increases this week. ◆ Videoclip availability. Catalog number is for vinyl maxi-single, or cassette maxi-single if vinyl is unavailable. On Sales chart: (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1996, Billboard/BPI Communications.



Stage Is Set For Jo Dee Messina

Curb Spent Eight Months Preparing For Her Debut

■ BY DEBORAH EVANS PRICE

NASHVILLE—With her debut single "Heads Carolina, Tails California" climbing the Hot Country Singles& Tracks chart, Curb artist Jo Dee Messina's career is off to a promising start.

Though she might seem like the next overnight success story in country music, Dennis Hannon, GM of the Curb Records Group and senior VP marketing for the Curb label, says Curb has spent the last eight months preparing radio and retail for Messina's self-titled debut

"There's nothing I can think of that we haven't done," Hannon says. "From the beginning we've involved radio in this artist."

Those efforts include Messina getting acquainted with Curb's regional promotion staff and then hitting the road to visit radio stations last fall. She also opened nine shows for BlackHawk and Tim McGraw on their fall tour schedule, which got her face and music in front of large crowds in several key cities. Additionally, she was featured on a special Curb showcase held in the Bahamas.

Curb is also planning a radio special, produced by Nashville-based Tim Riley & Associates, that will air about the time the second single (yet to be determined) is released, possibly in May. On the retail side, in January Curb secured listening posts, center-aisle promotions and key merchandising space at all the major outlets, including Musicland, Camelot, Kmart, and Target.

MESSINA

"This is probably the best album we've had from a debut artist on this label," Hannon says. "When I go back and look at the first album that everyone of our artists has delivered to us, I can't think of another album that has been as strong as 'Jo Dee Messina' . . . She's got everything that a record company looks for . . . She's not only got the dream and the vision, she's got the plan."

Messina began working on that plan early in life. Hailing from a small town in Massachusetts, she began listening to country music at 11 and was performing it in local clubs and jamborees while barely in her teens. Her mother drove her to gigs because she was too young to have a driver's license. But by the time she was 16, she had her license and her own band.

After moving to Nashville, her first break came when she performed on "Live At Libby's," a Saturday night

(Continued on page 32)

John, Meet James. BNA artist John Anderson greeted James Taylor in Nashville after Taylor performed with the Nashville Symphony. Shown, from left, are Anderson, Taylor, and Anderson associates Marvin Lee and Jim Della Croce.

Current, Upcoming Books Show The Span Of Country

■ BY CHET FLIPPO

The state of country music scholarship continues to improve. In spite of a spate of gee-whiz books on country idols, there is a steady production of solid works chronicling the genre and recording its history.

In addition to the current crop of books, those coming in future months include an oral history by Robert K. Oermann, an anthology from the Journal of Country Music, and books by or about George Jones, Carl Perkins, and Rose Maddox.

Oermann's work, a lavishly illustrated oral history, is titled "The Roots Of Country: The Legends Of Country" and includes lengthy interviews with such legends as Maybelle Carter and Johnny Cash. It will be published in June by Turner Publishing of Atlanta and coincides with the airing of a six-hour TBS special that Oermann is producing.

To celebrate the 25th anniversary of its Journal of Country Music, the Country Music Foundation is publishing in May (in conjunction with the Vanderbilt University Press) "The Country Reader: 25 Years Of The Journal Of Country Music." Paul Kingsbury edited the collection of articles and reviews by such writers as Roy Blount Jr., Nick Tosches, and Peter Guralnick. The collection of photographs includes works by Slick Lawson, Jim McGuire, and Raeanne Rubenstein.

In May, Vanderbilt/CMF Press is bringing out "Ramblin' Rose: The Life And Career Of Rose Maddox" by Jonny Whiteside. Her life has been a microcosm of both American social history and country music history. The book also presents the first complete account of West Coast country music.

April will see publication of "I Lived To Tell It All" by George Jones (with Tom Carter) from Villard Books. Jones promises to tell all at last about "my sordid past"—from drugs and alcohol to his marriage to Tammy Wynette and their divorce, his underworld friends, and his run-ins with the law.

A different and more sober account comes in May with Carl Perkins' "Go Cat Go" (written with David McGee) from Hyperion Books.

Among current books, Vanderbilt/CMF Press has just reissued 1975's "Sing Your Heart Out Country Boy" by Dorothy Horstman. The book is a collection of lyrics to more than 360 country songs, along with comments by the artist or composer explaining how the song came about. As an example, Webb Pierce recounts how "There Stands The Glass" was almost not recorded because of vehement opposition to that drinking song by the Grand Ole Opry's Jim Denny and publisher Fred Rose.

Paul Kingsbury's opus on the Opry has just been published by Villard. This extensively illustrated history is printed on heavy stock with hundreds of color and black and white photographs, some never before published. It stands as the definitive book on the venerable Opry and what it has meant to country music.

"Definitive Country: The Ultimate Encyclopedia Of Country Music And Its Performers" by Barry McCloud (Perigee Books) is anything but definitive. To begin with, the book opens with a full-page ad by Delta Airlines stating that "it was our sincere pleasure to help coordinate the worldwide transportation requirements necessary to complete the project."

The project itself is an erratic mix of sometimes thorough and sometimes wrong entries. Birth dates are sometimes included, sometimes not. Fred Rose's marital status is listed as "unknown," Doug Sahm's given name is Sahm and not "Saldana" as listed, and Kinky Friedman's birthplace of Rio Duckworth is near Kerrville, Texas, not

(Continued on page 32)

Keaton Returns To His Country Roots; Producer Huey Meaux Is On The Run

I TALKED ON THE PHONE THE OTHER DAY with **John Keaton**. He's a struggling country artist who came from Roe, Ark., and now divides his time between New York and Dallas. Lately, Keaton has been driving from radio tower to radio tower in the South, pushing his cassette single, working to set up his forthcoming independent-label debut, on New York's KEM Records. His single is his original "Gift Of Love," backed with a country remake of **Wilson Pickett's** "634-5789."

The fact that Keaton is a black country singer does not seem to him to be a big deal. "I grew up on a farm listening to **Conway Twitty** and all that, and I loved the music," he says. "**Charley Pride** came along, and it was all the same. My dad used to take **Porter Wagoner** and **Jim Ed Brown** out duck hunting, and I would go along. **Jerry Clower** would be there. I was 9 or 10 years old and playing guitar, and they definitely influenced me. When I started to write songs, that's what came to me naturally: Country and gospel country."

Nashville Scene™

by Chet Flippo

After many years of pop music, he's gone back to country. "People say to me, 'You shouldn't do this.' Some people are shocked that I'm doing country. At this point in my life, I had to listen to myself and I got tired of people saying I shouldn't do this. People are gonna have to take me for what I am, as an artist. It's important for me to get my material out. My material just happens to be country. It's material that's closer to my heart and my roots. I've performed for every kind of audience. The middle class is the country audience, and the middle class is a lot of different people.

"I've played for whites and blacks and Latin Americans and Indians and lots of others. For a while, a lot of people thought blacks weren't into country music and they didn't think it was good. Well, from one end of the spectrum, we didn't listen to some of it because some of it was considered racial and it was. But that didn't deter blacks from listening to the music, because the material was there. We weren't listening just because of Charley Pride. There were artists who made sense, really good sense. And the music told a story about where we were really from."

After a pause, he says, "So, I've come back and settled down to my roots, to what I really am about and what makes me feel good. I've been pop and everything else, because it was a job. But, this is for *me*."

LEGENDARY INDEPENDENT record producer **Huey Meaux**, who was arrested and charged in Houston Feb. 5 with possession of cocaine and child pornography (Billboard, Nashville Scene, Feb. 17), disappeared after posting $130,000 bail, according to Houston police. Houston police, as well as six bounty hunters from the bail bond agency, are on his trail. After his disappearance, authorities filed two additional counts of sexual assault against him. A Houston civil court froze all his assets, including thousands of hours of master tapes he has recorded of Texas and Louisiana artists over the past four decades. The injunction also covers his rights to songs or albums. There is an $11,000 reward for information leading to his capture.

ON THE ROW: **Shania Twain**, **Tim McGraw**, and **Tracy Byrd** led the nominees for the third annual Country Dance Music Awards show. They got three apiece, while **Wade Hayes** and **John Michael Montgomery** each received two. The awards ceremonies will take place April 10 at Nashville's Wildhorse Saloon. The event is conducted by Country Club Enterprizes and sponsored by the Jack Daniel Distillery and Wrangler Western Wear Marketing . . . **Riders In The Sky** and their producer **Joey Miskulin** will receive the Wrangler Award for outstanding traditional album during the 35th annual Western Heritage Awards March 16 at the National Cowboy Hall of Fame in Oklahoma City. The award is for their most recent album, "Always Drink Upstream From The Herd." The Riders begin their third season on TNN with "Riders Radio Theater: The Television Show."

RESTORATION IS now two-thirds complete on Nashville's oldest surviving recording studio. RCA's Studio B on 17th Avenue South (now Music Square West) at the corner of Roy Acuff Place is being completely restored by the Country Music Hall of Fame and is operated by the Country Music Foundation. The studio was the idea of **Chet Atkins** and was built by Nashville financier **Don Maddox**, who leased it to RCA in 1957. It was here that Atkins, as RCA chief, birthed what came to be known as "the Nashville Sound." Hits by **Elvis Presley**, **Roy Orbison**, **Dolly Parton**, **Hank Snow**, and the **Everly Brothers** were recorded there, and it looks now as it did then. Studio B has been open to tourists since 1977, and four years ago Don and **Margaret Maddox** donated it to the CMF. The next phase of restoration, installing the original 24-input recording console (and other cosmetic touches), will allow the facility to be a working studio later this year.

Billboard® TOP COUNTRY ALBUMS™

FOR WEEK ENDING FEB. 24, 1996

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				★ ★ ★ NO. 1/GREATEST GAINER ★ ★ ★		
1	1	1	53	**SHANIA TWAIN** ▲ MERCURY NASHVILLE 523886 (10.98 EQ/16.98) HS 16 weeks at No. 1	THE WOMAN IN ME	1
2	2	2	16	**ALAN JACKSON** ▲ ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	1
3	3	3	12	**GARTH BROOKS** ▲² CAPITOL NASHVILLE 32080 (10.98/15.98)	FRESH HORSES	1
				★ ★ ★ HOT SHOT DEBUT ★ ★ ★		
4	NEW ▶		1	**NEIL DIAMOND** COLUMBIA 67382/SONY (10.98 EQ/16.98)	TENNESSEE MOON	4
5	4	5	24	**FAITH HILL** ● WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	4
6	6	4	12	**VINCE GILL** ▲ MCA 11394 (10.98/16.98)	SOUVENIRS	3
7	5	6	3	**TRACY LAWRENCE** ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	5
8	8	8	61	**GARTH BROOKS** ▲⁹ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	2
9	8	8	19	**REBA MCENTIRE** ▲ MCA 11264 (10.98/16.98)	STARTING OVER	1
10	8	8	21	**TIM MCGRAW** ▲² CURB 77800 (10.98/16.98)	ALL I WANT	1
11	18	18	17	**CLAY WALKER** GIANT 24640/WARNER BROS. (10.98/15.98)	HYPNOTIZE THE MOON	11
12	18	12	12	**COLLIN RAYE** ● EPIC 67033/SONY (10.98 EQ/15.98)	I THINK ABOUT YOU	5
13	10	12	3	**PATTY LOVELESS** EPIC 67269/SONY (10.98/15.98)	THE TROUBLE WITH THE TRUTH	10
14	18	12	30	**JEFF FOXWORTHY** ▲² WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	2
15	13	15	46	**JOHN MICHAEL MONTGOMERY** ▲² ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	1
15	15	13	22	**TRAVIS TRITT** ● WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS - FROM THE BEGINNING	1
12	18	18	22	**GEORGE STRAIT** ▲² MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	5
18	18	18	39	**DAVID LEE MURPHY** ● MCA 11044 (10.98/15.98) HS	OUT WITH A BANG	10
				★ ★ ★ PACESETTER ★ ★ ★		
19	40	45	5	**VARIOUS ARTISTS** DECCA 11260/MCA (10.98/16.98)	NOT FADE AWAY (REMEMBERING BUDDY HOLLY)	19
20	19	19	88	**VINCE GILL** ▲³ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
21	16	16	34	**BRYAN WHITE** ● ASYLUM 61642/EEG (10.98/15.98) HS	BRYAN WHITE	13
22	21	21	27	**TERRI CLARK** MERCURY NASHVILLE 526991 (10.98 EQ/16.98) HS	TERRI CLARK	20
23	22	22	20	**THE MAVERICKS** MCA 11257* (10.98/15.98)	MUSIC FOR ALL OCCASIONS	9
24	20	20	53	**ALISON KRAUSS** ▲ ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	2
25	23	25	22	**BLACKHAWK** ● ARISTA 18792 (10.98/15.98)	STRONG ENOUGH	4
26	28	—	2	**LINDA DAVIS** ARISTA 18804 (9.98/15.98) HS	SOME THINGS ARE MEANT TO BE	26
27	24	24	20	**MARTINA MCBRIDE** RCA 66509 (9.98/15.98)	WILD ANGELS	17
28	27	28	58	**WADE HAYES** ● COLUMBIA 66412/SONY (9.98 EQ/15.98) HS	OLD ENOUGH TO KNOW BETTER	19
29	25	23	16	**AARON TIPPIN** RCA 66740 (9.98/15.98)	TOOL BOX	12
30	26	26	99	**TIM MCGRAW** ▲⁴ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
31	29	29	33	**LORRIE MORGAN** ● BNA 66508/RCA (10.98/16.98)	GREATEST HITS	5
32	38	18	178	**GEORGE STRAIT** ▲⁴ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
33	18	30	10	**JOE DIFFIE** EPIC 67405/SONY (10.98/15.98)	LIFE'S SO FUNNY	18
34	32	38	72	**ALABAMA** ▲ RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	1
35	30	27	12	**DWIGHT YOAKAM** ● REPRISE 46051/WARNER BROS. (10.98/16.98)	GONE	1
36	37	16	10	**EMILIO** CAPITOL NASHVILLE 32392 (9.98/13.98)	LIFE IS GOOD	16
37	35	34	88	**TRACY BYRD** ▲ MCA 10991 (10.98/15.98)	NO ORDINARY MAN	3
38	34	35	109	**JEFF FOXWORTHY** ▲² WARNER BROS. 45314 (9.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	3
39	46	51	4	**LONESTAR** BNA 66642/RCA (9.98/15.98) HS	LONESTAR	39
40	47	—	2	**JOHN ANDERSON** BNA 66810/RCA (10.98/16.98)	PARADISE	40
41	38	40	26	**ALABAMA** ● RCA 66525 (10.98/15.98)	IN PICTURES	12
42	36	31	20	**LITTLE TEXAS** WARNER BROS. 46017 (10.98/15.98)	GREATEST HITS	17
43	39	33	30	**TRACY BYRD** ● MCA 11242 (10.98/15.98)	LOVE LESSONS	6
44	42	41	124	**REBA MCENTIRE** ▲⁴ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
45	48	46	50	**RHETT AKINS** DECCA 11098/MCA (10.98/15.98) HS	A THOUSAND MEMORIES	45
46	44	42	7	**DOUG SUPERNAW** GIANT 24639/WARNER BROS. (10.98/15.98) HS	YOU STILL GOT ME	42
47	45	43	94	**REBA MCENTIRE** ▲³ MCA 10994 (10.98/15.98)	READ MY MIND	2
48	41	47	72	**BROOKS & DUNN** ▲² ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	1
49	43	37	41	**TY HERNDON** EPIC 66397/SONY (9.98 EQ/15.98) HS	WHAT MATTERED MOST	9
50	50	44	108	**FAITH HILL** ▲ WARNER BROS. 45389 (9.98/15.98) HS	TAKE ME AS I AM	7
51	51	55	20	**DARYLE SINGLETARY** GIANT 24606/WARNER BROS. (10.98/15.98) HS	DARYLE SINGLETARY	50
52	52	50	106	**THE MAVERICKS** ▲ MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	6
53	53	49	14	**PAM TILLIS** ARISTA 18799 (10.98/15.98)	ALL OF THIS LOVE	25
54	49	36	49	**JOHN BERRY** ● CAPITOL NASHVILLE 28495 (10.98/15.98)	STANDING ON THE EDGE	12
55	54	52	106	**BLACKHAWK** ▲ ARISTA 18708 (9.98/15.98)	BLACKHAWK	15
56	62	67	18	**LEE ROY PARNELL** CAREER 18790/ARISTA (10.98/15.98) HS	WE ALL GET LUCKY SOMETIMES	52
57	56	54	82	**WILLIE NELSON** COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	34
58	58	56	107	**JOHN MICHAEL MONTGOMERY** ▲¹ ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
59	67	73	15	**JUNIOR BROWN** MCG CURB 77783/CURB (6.98/9.98) HS	JUNIOR HIGH (EP)	54
60	RE-ENTRY		21	**THE MOFFATTS** POLYDOR NASHVILLE 527373 (10.98/14.98) HS	THE MOFFATTS	44
61	65	65	188	**MARY CHAPIN CARPENTER** ▲³ COLUMBIA 48881/SONY (10.98 EQ/16.98)	COME ON COME ON	6
62	60	61	235	**BROOKS & DUNN** ▲⁵ ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
63	55	48	33	**JEFF CARSON** MCG CURB 77744/CURB (9.98/15.98) HS	JEFF CARSON	22
64	57	62	65	**CHARLIE DANIELS** EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	50
65	61	60	66	**GEORGE STRAIT** ▲ MCA 11092 (10.98/15.98)	LEAD ON	1
66	63	57	77	**PATTY LOVELESS** ● EPIC 64188/SONY (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	8
67	59	53	26	**TY ENGLAND** RCA 66522 (9.98/15.98)	TY ENGLAND	13
68	66	68	28	**KENNY CHESNEY** BNA 66562/RCA (9.98/15.98) HS	ALL I NEED TO KNOW	39
69	RE-ENTRY		18	**VARIOUS ARTISTS** SPARROW 51445/CHORDANT (9.98/13.98)	AMAZING GRACE: A COUNTRY SALUTE TO GOSPEL	41
70	68	59	73	**TRACY LAWRENCE** ▲ ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	3
71	71	66	18	**THE TRACTORS** ▲² ARISTA 18728 (9.98/15.98) HS	THE TRACTORS	2
72	58	58	22	**SAMMY KERSHAW** MERCURY NASHVILLE 528536 (10.98 EQ/16.98)	THE HITS/CHAPTER 1	10
73	72	72	144	**BROOKS & DUNN** ▲⁴ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
74	RE-ENTRY		48	**NEAL MCCOY** ● ATLANTIC 82727/AG (10.98/15.98)	YOU GOTTA LOVE THAT	10
75	74	63	19	**MARK CHESNUTT** DECCA 11261/MCA (10.98/15.98)	WINGS	24

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. *Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 1996, Billboard/BPI Communications, and SoundScan, Inc.

Billboard® Top Country Catalog Albums™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

FOR WEEK ENDING FEB. 24, 1996

THIS WEEK	LAST WEEK	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	**PATSY CLINE** ▲⁵ MCA 12* (7.98/12.98) 209 weeks at No. 1	GREATEST HITS	249
2	2	**SHANIA TWAIN** MERCURY NASHVILLE 514422 (7.98 EQ/11.98)	SHANIA TWAIN	30
3	3	**REBA MCENTIRE** ▲⁴ MCA 4979* (7.98/12.98)	GREATEST HITS	247
4	4	**HANK WILLIAMS** ▲ MERCURY NASHVILLE 823293 (7.98 EQ/11.98)	24 GREATEST HITS	48
5	5	**GEORGE STRAIT** ▲⁴ MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	247
6	6	**HANK WILLIAMS, JR.** ● CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	61
7	8	**GEORGE JONES** ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	228
8	11	**PATSY CLINE** MCA 4036 (7.98/12.98)	THE PATSY CLINE STORY	74
9	9	**THE CHARLIE DANIELS BAND** ▲² EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	245
10	10	**GEORGE STRAIT** ▲⁵ MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	243
11	13	**BILLY RAY CYRUS** ▲³ MERCURY NASHVILLE 510635 (7.98 EQ/11.98)	SOME GAVE ALL	39
12	12	**MARTINA MCBRIDE** ▲ RCA 66288 (9.98/15.98)	THE WAY THAT I AM	13
13	14	**GARTH BROOKS** ▲¹³ CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	14
14	11	**KEITH WHITLEY** ▲ RCA 2277 (9.98/13.98)	GREATEST HITS	95
15	15	**JOHN MICHAEL MONTGOMERY** ▲² ATLANTIC 82420/AG (9.98/15.98)	LIFE'S A DANCE	11
16	17	**ALABAMA** ● RCA 66296 (9.98/15.98)	CHEAP SEATS	5
17	18	**WYNONNA** ▲⁴ CURB 10529/MCA (10.98/15.98)	WYNONNA	25
18	16	**GARTH BROOKS** ▲⁷ CAPITOL NASHVILLE 80857 (10.98/16.98)	IN PIECES	11
19	8	**ALABAMA** ▲ RCA 6825 (7.98/11.98)	ALABAMA LIVE	110
20	21	**THE BELLAMY BROTHERS** CURB 42298/MCA (4.98/11.98)	GREATEST HITS VOL. III	47
21	20	**WAYLON JENNINGS** ▲⁴ RCA 8506* (8.98)	GREATEST HITS	112
22	22	**DWIGHT YOAKAM** ▲³ REPRISE 45241/WARNER BROS. (10.98/15.98)	THIS TIME	5
23	23	**GARTH BROOKS** ▲⁷ CAPITOL NASHVILLE 96743 (10.98/16.98)	THE CHASE	7
24	—	**KENNY ROGERS** ▲ CAPITOL NASHVILLE 46106 (9.98/15.98)	TWENTY GREATEST HITS	106
25	24	**ALABAMA** ▲ RCA 61040 (9.98/13.98)	GREATEST HITS VOL. II	60

Catalog albums are older titles which are registering significant sales. © 1996, Billboard/BPI Communications and SoundScan, Inc.

COUNTRY CORNER

by Wade Jessen

THEY CAME TO NASHVILLE: With sales of 24,000 units, **Neil Diamond** appears for the first time on Billboard's Top Country Albums at No. 4 and enters The Billboard 200 at No. 31 with "Tennessee Moon." Diamond worked for a year with Nashville's top songwriters and producers to complete the album. **Mike Kraski**, sales VP at Columbia Nashville, says marketing and promotion efforts are being done in tandem with the label's New York-based pop staff. Kraski says this title will appeal to traditional country consumers because Diamond pays sincere homage to the genre, unlike similar projects that may have appeared more predatory and exploitative of country music.

Debi Fleischer, Columbia Nashville's senior director of national promotion, says "One Good Love," a duet with **Waylon Jennings** that is the album's lead single, has been serviced to country radio. Meanwhile, **Jerry Lembo**, Columbia's VP of adult contemporary promotion, says his stations have received the album, but no decision has been made regarding a lead single for AC radio.

While this may be Diamond's first country album, he has charted twice on Billboard's Hot Country Singles & Tracks with "You Don't Bring Me Flowers" (a duet with **Barbra Streisand**) in 1978 and "Forever In Blue Jeans" in 1979. Coincidentally, the Diamond/Streisand title entered that chart the same week as did the top 10 country cover by **Jim Ed Brown** and **Helen Cornelius**.

WELL, ALL RIGHT: While **Shania Twain's** No. 1 title, "The Woman In Me" (Mercury/Nashville), captures Greatest Gainer honors on Top Country Albums with an increase of 11,000 units, our Pacesetter award goes to "Not Fade Away (Remembering Buddy Holly)," which rises 40-19 for an increase of 150%, a burst that places it at No. 119. **Sheila Shipley-Biddy**, Decca senior VP/GM, says the sales spurt for that set was media-driven. In addition to a two-hour special on TNN broadcast in two parts Feb. 5-6, Shipley-Biddy credits exposure on network radio and other syndicated programs; CNN also did a feature on this album.

AT THE RADIO RANCH: "Some Things Are Meant To Be" by **Linda Davis** (Arista) is the only title to qualify for Airpower status on Hot Country Singles & Tracks, jumping 21-17 for an increase of more than 200 detections. Airplay leaders for the Davis song include KOUL Corpus Christi, Texas (55 spins); KXKC Lafayette, La. (41 spins); KYCW Seattle (36 spins); WDOD Chattanooga, Tenn. (36 spins); and WPOC Baltimore (36 spins). **Leslie Faye**, PD at KOUL, says the contemporary-sounding Davis song is performing exceptionally well in a hard-core traditional country market. Faye thinks future singles from Davis' new album will fare equally well at that station. Unit sales on Davis' album increase 20% over the prior week, jumping 28-26 on Top Country Albums, while the cassette single also gains 20%, rising 20-19 on Top Country Singles Sales.

HAT TRICK: **Terri Clark's** self-titled album (Mercury/Nashville) increases 13%, topping our Heatseekers list, but dipping slightly on Top Country Albums (21-22) and The Billboard 200 (129-130).

STAGE IS SET FOR JO DEE MESSINA

(Continued from page 30)

Kentucky radio show that helped launch the careers of Tracy Lawrence and Clinton Gregory. Byron Gallimore, VP of Pride Music Group in Nashville, heard Messina perform and set up a meeting. Messina says she had had enough offers that didn't pan out to make her wary, but when she met Gallimore, things were different. "I remember thinking, 'This is crazy. These people are too nice,'" Messina recalls.

Gallimore took her in the studio and began recording some demos to shop to labels. It was during that time that she met Tim McGraw, who wound up coproducing the album with Gallimore. "We just clicked," Messina says. "Ever since then, Tim and I have been dear friends."

Messina landed a deal with RCA, but then got lost in the shuffle when there was a change in regime at the label. "By the time I left RCA, everyone else that had offered us a deal had signed a female or two," Messina says. "When I first got my deal with RCA, Tim had said, 'When you make it big, don't forget me.' The funny thing is he made it big first and didn't forget me. Tim never goes back on his word. He is such a good man."

However, Messina's landing a deal with Curb had more to do with her own pluck than her friendship with McGraw. Backstage at Curb's Fan Fair show in 1994, she went up to Phil Gernhard, former Curb senior VP/GM, and told him they needed a redhead on the label. About that same time, Nashville producer James Stroud (now president of Giant Records Nashville), who had heard her demo tape, came up to talk to Gernhard, met Messina, and instantly began raving about what he'd heard on her tape. Gernhard requested a copy of the session, and soon after Messina had a deal.

The resulting album not only boasts Messina's gutsy vocals, but also has a high caliber of songs by Nashville's top tunesmiths, including Mark D. Sanders and Tim Nichols (who penned "Heads Carolina, Tails California") as well as cuts by Jamie Kyle, Will Rambeau, Walt Aldridge, and Max D. Barnes. (Messina also co-wrote one cut with Aldridge called "Wing And A Prayer.")

"It took a year to find the songs for this album," Messina says of the process she, McGraw, and Gallimore went through. "And in April we'll start looking again for the next album. If this album does well, I don't want to let people down on the next one."

Messina is quick to praise Gallimore and McGraw for their efforts and says that despite his busy schedule, McGraw was very involved in the project. "You would be amazed at the input Tim had," she says. "We would send songs to Tim on the road, and he would sit and listen and send back the ones he liked . . . Then came the recording of the album. Tim had to be there . . . He did the work. He didn't just slap his name on it."

The collaborative effort has paid off, as radio is responding well to the single. "It's an infectious little song," says Dave Block, PD at KWEN-FM Oklahoma City. "It gets my toes tapping every time." Block has yet to see Messina perform live, but says he's looking forward to the opportunity.

Says Hannon, "She is the kind of artist who not only wants to get out and work, but will definitely use touring as the next step to propel her. Her live performance is incredible, a tremendous amount of energy and enthusiasm."

Messina is booked by Creative Artists Agency, which is negotiating about upcoming tour plans. Also still in negotiation is Messina's management situation. She recently left McGraw's company, Breakfast Table Management, and is interviewing several prospective managers.

"Tim McGraw has carried my load forever . . . up until it was time for me to make up my mind about management," Messina says. "I'm ready to make a move, and Tim's supportive. He's like a bird [saying,] 'OK, I've fed you and you have your feathers, now go.' "

NEW BOOKS SHOW SPAN OF COUNTRY

(Continued from page 30)

Palestine, which is hundreds of miles away.

Inclusion of entries is also problematical: Tony Trischka gets three columns and Delbert McClinton is ignored; Vaughn Horton gets an entry and his brother, Country Music Hall of Fame member Roy Horton, does not. Nudie is not here, nor is Branson, Mo. The last 200-plus pages of this 1,132-page volume contain various lists.

A book that's beginning to stir up some attention is the first definitive look at West Texas music as a whole. "Prairie Nights To Neon Lights" by Joe Carr and Alan Munde (Texas Tech University Press) is a thorough, well-illustrated look at the music scene that produced a remarkable body of artists and music, from Buddy Holly to Roy Orbison, Waylon Jennings, and Joe Ely, to name a few.

One major Texas figure who finally is the subject of a biography is Milton Brown, the often-overlooked developer (just ahead of Bob Wills) of Texas swing. "Milton Brown And The Founding Of Western Swing" was written by Cary Ginell with Roy Lee Brown (Milton's brother). Milton Brown and Wills left the Light Crust Dough Boys and began their own bands in the early '30s, Brown ahead of Wills. Brown had been the Dough Boys' lead singer, and his new band on the dancehall circuit owed its style to jazz and, later, a mixture of jazz and country. They recorded for Bluebird and Decca. Brown died at age 32 in 1936 from pneumonia, which came about when a lung punctured in a car wreck was not treated. His band broke up, and Bob Wills took over the western swing legacy.

Other notable, recent music biographies in print include "Lefty Frizzell: The Honky-Tonk Life Of One Of Country Music's Greatest Singers" by Daniel Cooper (Little, Brown and Co.) and "The Hank Snow Story" by Hank Snow with Jack Ownbey and Bob Burris (University of Illinois Press). The former has been reviewed here; the latter remains one of the most forthright and candid accounts of the life of a major country artist whose career has spanned almost its entire history.

As one example, Snow writes that Col. Tom Parker, Elvis Presley's manager, "has no conscience" and was "the most egotistical, obnoxious human being I have ever had dealings with."

There are also two recent works addressing country music as culture. "Country Music Culture: From Hard Times To Heaven" by Curtis W. Ellison (University Press of Mississippi) is the more successful of the two, primarily because it limits its vision to reflecting the culture that both gave birth to and evolved around the music. "High Lonesome: The American Culture Of Country Music" by Cecelia Tichi (University of North Carolina Press) is an overambitious attempt to stretch country music over a too-large canvas.

COUNTRY SINGLES A-Z
PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher – Licensing Org.) Sheet Music Dist.

54 **1969** (Warner-Tamerlane, BMI/Patrick Joseph, BMI/WB, ASCAP/Denny Henson, ASCAP) WBM
56 **ALL I WANT IS A LIFE** (G.I.D., ASCAP/Royalhaven, BMI) WBM
71 **ALL OVER BUT THE SHOUTIN'** (EMI, ASCAP/Princeton Street, ASCAP/EMI April, ASCAP/Of Music, ASCAP)
37 **ALL YOU EVER DO IS BRING ME DOWN** (Sony/ATV Tree, BMI/Real Male, BMI/Mighty Nice, BMI/Al Andersongs, BMI) HL
81 **ALMOST A MEMORY NOW** (Mark Bright)
63 **ALWAYS HAVE, ALWAYS WILL** (Sony/ATV Tree, BMI/Tarilee, BMI/Sony/ATV Cross Keys, ASCAP/WB, ASCAP) HL/WBM
8 **THE BEACHES OF CREYERRE** (Old Boots, ASCAP/EMI April, ASCAP/Rope And Dally, ASCAP/No Fences, ASCAP/Major Bob, ASCAP) WBM/HL
1 **BIGGER THAN THE BEATLES** (Timbuk One, ASCAP/MRBI, ASCAP/Chickasaw Roan, ASCAP/Emdar, ASCAP/Texas Wedge ASCAP) WBM
32 **CAN'T BE REALLY GORE** (MCA, ASCAP/Gary Burr, ASCAP) HL
44 **COUNTRY CRAZY** (Square West, ASCAP/Howlin' Hits, ASCAP/Longest Day, ASCAP/Glaal Cumbarland, BMI/Fugue, BMI) WBM
26 **COWBOY LOVE** (EMI Tower Street, BMI/EMI Blackwood, BMI) HL
46 **EVEN IF I TRIED** (Tom Collins, BMI/AMR, ASCAP/Sierra Home, ASCAP) WBM
49 **EVERY TIME MY HEART CALLS YOUR NAME** (EMI Tower Street, BMI/EMI Blackwood, BMI)
70 **THE FEVER** (Swag Song, ASCAP/EMI April, ASCAP/Rope And Dally, ASCAP/Old Boots, ASCAP) WBM/HL
51 **GONE (THAT'LL BE ME)** (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM
35 **GRANDPA TOLD ME SO** (Murrah, BMI/Tom Collins, BMI) WBM
60 **HANGIN' ON** (Magnatone, ASCAP/Moraine, ASCAP)
45 **HEADS CARDLINA, TAILS CALIFDRRIA** (EMI Blackwood, BMI/Ty Land, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL
48 **HEART HALF EMPTY** (Gary Burr, ASCAP/MCA, ASCAP/EMI April, ASCAP/Desmobile, ASCAP) HL
28 **HEART'S DESIRE** (Songs Of PolyGram, BMI/Barney & Amey, BMI/Lee Roy Parnell, BMI) HL
39 **HEAVER IN MY WDMAN'S EYES** (Glitterfish, BMI/Carpad, BMI)
13 **HYPROTIZE THE MDON** (Galewood, BMI/Ensign, BMI/Zena, ASCAP) WBM/HL
12 **IF YOU LOVED ME** (Sony/ATV Tree, BMI/Tenlee, BMI/Hamstein Cumberland, BMI/Tom Shapiro, BMI) WBM/HL
7 **(IF YOU'RE NDT IN IT FDR LOVE) I'M OUTTA HERE!** (Loon Echo, BMI/Zomba, ASCAP) WBM
8 **I KNOW SHE STILL LOVES ME** (D-Tex, BMI/Hit Street, BMI/Malaco, BMI) HL
4 **I'LL TRY** (WB, ASCAP/Nee Haw, ASCAP) WBM
18 **IT MATTERS TO ME** (Starstruck Writers Group, ASCAP/Mark D., ASCAP/New Haven, BMI/Music Hill, BMI) WBM/HL
73 **IT'S MIDRIGHT CINDERELLA** (Sony/ATV Cross Keys, ASCAP/Kim Williams ASCAP/Major Bob, ASCAP/No Fences, ASCAP/Careers-BMG, BMI/A Hard Day's Write, BMI) WBM/HL
43 **IT'S WHAT I DO** (Hamstein Cumberland, BMI/Tom Shapiro, BMI/Mike Curb, BMI/Diamond Struck, BRI) WBR
30 **IT WORKS** (Alabama Band, ASCAP/Widcountry ASCAP/EMI Blackwood, BMI/Mark Alan Springer, BMI) WBM/HL
23 **IT WDULDN'T HURT TO RAVE WIRGS** (Warner-Tamerlane, BMI/Miss Holly, BMI/Hapsack, BMI/Great Gaten, BMI) WBM
65 **LADY'S MAR** (Music Corp. Of America, BMI/Santee River, BMI) HL
53 **LET YOUR HEART LEAD YOUR MIRB** (Sreakin' Armadillo BMI)
40 **LIFE DETS AWAY** (Blackened, BMI/Irving, BMI/EMI Blackwood, BMI/Bethlehem BMI) WBM/HL
16 **LIKE THEME AIN'Y RD YESTERDAY** (Rick Hall, ASCAP/Watertown, ASCAP/Fame, BMI) WBM
59 **THE LOVE THAT WE LDST** (MCA, ASCAP/Gary Burr, ASCAP/Acuff-Rose BMI) WBM
74 **LOVE TD BURR** (EMI April, ASCAP/My Pug, ASCAP/I.R.S., BMI/Bugle, BMI/Irving, BMI)
88 **MY WIFE THINKS YOU'RE DEAD** (Mike Curb, BMI/Jamesson Brown, BMI) WBM
24 **RD REWS** (Sony/ATV Tree, BMI/Katy's Rainbow, BMI/Simply Irresrsible, BMI/Starstruck Writers Group, ASCAP/Mark D. ASCAP) HL
10 **RDT ENDUGH RDURS IN THE RIGRT** (Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/D-Tex, BMI/Hit Street, BMI) HL
72 **NOTHING** (Coal Dust West, BMI/Warner-Tamerlane BMI/Songs Of PolyGram, BRI/Seven Angels BRI) HL/WBM
3 **NOT THAT DIFFERENT** (W.B.M., SESAC/K.T. Good, SESAC/Spoofer, BMI) WBM
56 **NOW THAT'S ALL NIGHT WITR ME** (Songs Of PolyGram, BMI/Seven Angels, BMI) HL
52 **ONLY YOU (AND YDU ALDNE)** (Tro-Hollis, BMI)
14 **OUT WITH A BANG** (N2 D, ASCAP/Bnan's Dream, ASCAP)
27 **PARADISE** (PolyGram Int'l, ASCAP/Ranger Bob, ASCAP/Murrah, BMI) WBM/HL
33 **READY, WILLING AND ABLE** (DreamCatcher, ASCAP/Little Gila Monster, ASCAP/Moon Catcher, BMI/Son Of Gila Monster, BMI)
64 **REDNECK SDR** (PolyGram Int'l, ASCAP/Jacque Remembers, ASCAP)
69 **REMEMBER TRE RIDE** (Sony/ATV Cross Keys, ASCAP/Major Bob, ASCAP) WBM
19 **RING DN HER FIRGER, TIME DN HER HARDS** (Sony/ATV Tree, BMI/Egypt Hollow, BMI/My Choy, BMI/Copyright Management, ASCAP) HL
57 **RIPPLES** (Millhouse, BMI/Ashwords, BMI/Songs Of PolyGram, BMI) HL
41 **THE RIVER AND THE RIGRWAY** (Housenotes, BMI/New Don, ASCAP/New Hayes, ASCAP)
25 **'RDURD HERE** (Travelin' Zoo, ASCAP/Myrt A Chuck's Boy, ASCAP/Club Zoo, BMI) CLM
62 **SHE GDT WRAT SRE DESERVES** (Criterion, ASCAP/Escodilla, BMI/Bobby Fischer, ASCAP/Songs In Black Ink, SESAC/CMI, SESAC)
22 **SHE SAID YES** (BMG, ASCAP/Sony/ATV Tree, BMI) HL
42 **SHE'S GOT A MIRD OF RER OWN** (Irving, BMI/New Hayes, ASCAP/New Don, ASCAP) WBM
75 **SOLID GHDUND** (Marledge, ASCAP)
66 **SOMEONE ELSE'S DREAM** (Almo, ASCAP/Daddy Rabbit, ASCAP/Big Tractor, ASCAP/WB, ASCAP)
17 **SOME THINGS ARE MEANT TO BE** (Nocturnal Eclipse, BMI/Michael Garvin, BMI/Ensign, BRI/BMG-Careers, BMI) HL
36 **STANDING TALL** (EMI Blackwood, BMI/Ben Peters, BMI) HL
34 **TALL, TALL TREES** (Tno, BMI/Fort Knox, BMI) WBM/HL
56 **TER THOUSAND ANGELS** (Island Bound, ASCAP/Famous, ASCAP/Pier Five, BMI)
11 **TO BE LDVED BY YOU** (MCA, ASCAP/Gary Burr, ASCAP/Almo, ASCAP/Brio Blues, ASCAP) WBM/HL
20 **TOO MUCR FUN** (Hamstein Stroudavarious, ASCAP/Curbs Wright, ASCAP/Maypop, BMI/Widcountry, BMI) WBM
15 **WALKIN' AWAY** (Almo, ASCAP/Anwa, ASCAP/Daddy Rabbit, ASCAP) WBM
29 **WHAT DO I KNOW** (Starstruck Angel, BMI/EMI Blackwood, BMI/Sony/ATV Cross Keys, ASCAP/All Around Town, ASCAP) WBM/HL
5 **WHAT I MEANT TO SAY** (Sony/ATV Tree, BMI/Don Cook, BMI/Katy's Rainbow, BMI/Sony/ATV Cross Keys, ASCAP/Mill Village, ASCAP) RL
31 **WRER BOY MEETS GIRL** (Great Cumberland, BMI/Diamond Struck, BMI/Sony/ATV Tree, BMI/Tom Shapiro, BMI) WBM/HL
55 **WHD'S THAT GIRL** (Careers-BMG, BMI/Zomba, BMI/G.I.D., ASCAP) WBM
2 **WILD ANGELS** (Longitude, BMI/August Wind, BMI/Great Broad, BMI/Sony/ATV Tree, BMI) WBM/HL
38 **WITRDUT YOUR LOVE** (Mighty Nice, BMI/Al Andersongs, BMI/Blue Water, BMI/Almo, ASCAP) WBM
67 **YEARS FROM RERE** (Zomba, ASCAP/Dixie Stars, ASCAP/Zomba, BMI/Tunesover, BMI) WBM
9 **YOU CAN FEEL BAD** (Longitude, BMI/August Wind, BMI/Great Broad, BMI/Mighty Nice, BMI/Blue Water, BMI) WBM/HL
21 **YOU GDTTA LOVE THAT** (Almo, ASCAP/Bamatuck, ASCAP/Irving, BMI/Kybama, BMI) WBM
47 **YOU WIN MY LOVE** (Zomba, ASCAP)

Billboard® HOT COUNTRY SINGLES & TRACKS™

FOR WEEK ENDING FEB. 24, 1996

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 150 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / PRODUCER (SONGWRITER)	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
				★★★ No. 1 ★★★		
1	1	2	13	**BIGGER THAN THE BEATLES** 2 weeks at No. 1 (T.SLATE,J.DIFFIE,D.S.ANDERSON,N.GUNES)	◆ JOE DIFFIE (C) (V) EPIC 78202	1
2	6	9	13	**WILD ANGELS** M.MCBRIDE,P.WORLEY,E.SEAY,(M.BERG,G.HARRISON,H.STINSON)	◆ MARTINA MCBRIDE (C) (V) RCA 64437	2
3	5	8	15	**NOT THAT DIFFERENT** P.WORLEY,E.SEAY,J.HOBBS,(K.GOOD,J.SCOTT)	◆ COLLIN RAYE (C) (V) EPIC 78189	3
4	8	13	9	**I'LL TRY** K.STEGALL (A.JACKSON)	ALAN JACKSON (V) ARISTA 1 2941	4
5	7	11	18	**WHAT I MEANT TO SAY** D.COOK,(D.COOK,S.HOGIN,J.MCBRIDE)	◆ WADE HAYES (C) (V) COLUMBIA 78087	5
6	12	12	12	**THE BEACHES OF CHEYENNE** A.REYNOLDS,(D.ROBERTS,B.KENNEDY,G.BROOKS)	GARTH BROOKS (V) CAPITOL NASHVILLE 19022	6
7	2	1	15	**(IF YOU'RE NOT IN IT FOR LOVE) I'M OUTTA HERE!** R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN (C) (D) (V) MERCURY NASHVILLE 852206	1
8	13	14	10	**I KNOW SHE STILL LOVES ME** T.BROWN,G.STRAIT,(A.BARKER,M.HOLMES)	GEORGE STRAIT (V) MCA 55163	8
9	14	15	9	**YOU CAN FEEL BAD** E.GORDY JR.,(M.BERG,T.BRESEE)	PATTY LOVELESS (C) (V) EPIC 78209	9
10	4	3	20	**NOT ENOUGH HOURS IN THE NIGHT** R.LANDIS,(A.BARKER,R.MARTIN,K.WILLIAMS)	◆ DOUG SUPERNAW (C) (V) GIANT 17764/REPRISE	3
11	15	18	8	**TO BE LOVED BY YOU** T.BROWN,(G.BURR,M.REID)	WYNONNA (C) (V) CURB 55084/MCA	11
12	17	16	11	**IF YOU LOVED ME** D.COOK,(P.NELSON,T.SHAPIRO)	◆ TRACY LAWRENCE ATLANTIC ALBUM CUT	12
13	18	21	7	**HYPNOTIZE THE MOON** J.STROUD,(S.DORFF,E.KAZ)	◆ CLAY WALKER (C) (V) GIANT 17704/REPRISE	13
14	16	17	14	**OUT WITH A BANG** T.BROWN,(E.L.MURPHY,K.TRIBBLE)	DAVID LEE MURPHY (V) MCA 55153	14
15	19	20	11	**WALKIN' AWAY** M.D.SUTTER,T.DARNOLD,(DIAMOND RIO,A.ROROFF,C.WISEMAN)	◆ DIAMOND RIO (C) (V) ARISTA 1 2934	15
16	3	5	16	**LIKE THERE AIN'T NO YESTERDAY** M.BRIGHT,(W.ALEXANDER,M.NARMORE)	BLACKHAWK (C) (V) ARISTA 1-2895	3
				★★★ AIRPOWER ★★★		
17	21	22	13	**SOME THINGS ARE MEANT TO BE** J.WILLIS,(M.GARVIN,G.PAYNE)	◆ LINDA DAVIS (C) (V) ARISTA 1 2896	17
18	11	6	16	**IT MATTERS TO ME** S.HENDRICKS,F.HILL,(M.D.SANDERS,E.HILL)	◆ FAITH HILL (C) (V) WARNER BROS. 17718	1
19	9	10	16	**RING ON HER FINGER, TIME ON HER HANDS** T.BROWN,R.MCENTIRE,(E.GOODMAN,P.ROSE,M.KENNEDY)	REBA MCENTIRE (V) MCA 55161	9
20	24	25	12	**TOO MUCH FUN** J.STROUD,K.THAYIL,T.MALLOY,(C.WRIGHT,T.KNIGHT)	◆ DARYLE SINGLETARY GIANT ALBUM CUT/REPRISE	20
21	27	29	8	**YOU GOTTA LOVE THAT** B.BECKETT,(J.BROWN,B.JONES)	NEAL MCCOY ATLANTIC ALBUM CUT	21
22	25	28	19	**SHE SAID YES** M.WRIGHT,(J.DOYLE,R.AKINS)	◆ RHETT AKINS (V) DECCA 55085	22
23	29	31	9	**IT WOULDN'T HURT TO HAVE WINGS** T.BROWN,J.FOSTER,R.LAVOIE,J.MORRIS)	MARK CHESNUTT (V) DECCA 55164	23
24	28	32	7	**NO NEWS** D.COOK,W.WILSON,(S.HOGIN,P.BARNHART,M.D.SANDERS)	◆ LONESTAR (C) (V) BNA 64386	24
25	20	19	14	**'ROUND HERE** M.A.MILLER,M.MCANALLY,(M.A.MILLER,S.EMERICK,G.HUBBARD)	◆ SAWYER BROWN (C) (D) (V) CURB 76975	19
26	10	4	15	**COWBOY LOVE** S.HENDRICKS,(B.DOUGLAS,J.WOOD)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	4
27	26	27	12	**PARADISE** J.STROUD,(L.ANDERSON,(B.MCDILL,R.MURRAH)	JOHN ANDERSON (C) (V) BNA 64465	26
28	34	37	6	**HEART'S DESIRE** S.HENDRICKS,C.MOORE,(L.R.PARNELL)	LEE ROY PARNELL (V) CAREER 1 2952	28
29	31	34	12	**WHAT DO I KNOW** R.CHANCEY,E.SEAY,(J.RUSS,C.MAJESKI,S.SMITH)	RICOCHET (C) (V) COLUMBIA 78088	29
30	32	36	7	**IT WORKS** E.GORDY JR.,(J.ALABAMA,M.CATES,A.SPRINGER)	◆ ALABAMA (C) (V) RCA 64373	30
31	22	7	18	**WHEN BOY MEETS GIRL** K.STEGALL,(G.WATERS,T.SHAPIRO,T.CLARK,C.WATERS)	◆ TERRI CLARK (C) (V) MERCURY NASHVILLE 852388	3
32	30	24	20	**CAN'T BE REALLY GONE** J.STROUD,(B.GALLIMORE,G.BURR)	◆ TIM MCGRAW (C) (D) (V) CURB 76971	2
33	36	39	11	**READY, WILLING AND ABLE** J.LEO,L.WHITE,(J.LEARY,J.A.SWEET)	LARI WHITE (C) (V) RCA 64455	33
34	35	33	19	**TALL, TALL TREES** K.STEGALL,(S.JONES,R.MILLER)	◆ ALAN JACKSON (V) ARISTA 1 2879	1
35	23	23	16	**GRANDPA TOLD ME SO** B.BECKETT,(M.A.SPRINGER,J.D.HICKS)	KENNY CHESNEY (C) (V) BNA 64352	23
36	38	40	10	**STANDING TALL** J.STROUD,(L.BUTLER,B.PETERS)	◆ LORRIE MORGAN (C) (V) BNA 64354	36
37	40	44	6	**ALL YOU EVER DO IS BRING ME DOWN** ◆ THE MAVERICKS (FEAT. FLACO JIMENEZ) D.COOK,R.MALO,(R.MALO,A.ANDERSON)	(V) MCA 55154	37
38	41	46	4	**WITHOUT YOUR LOVE** S.GIBSON,(A.ANDERSON,C.WISEMAN)	AARON TIPPIN (C) (V) RCA 64471	38
39	47	55	4	**HEAVEN IN MY WOMAN'S EYES** T.BROWN,(M.NESLER)	TRACY BYRD (V) MCA 55155	39
40	37	38	20	**LIFE GETS AWAY** J.STROUD,C.BLACK,(C.BLACK,H.NICHOLAS,T.SCHUYLER)	CLINT BLACK (V) RCA 64442	4
41	44	47	5	**THE RIVER AND THE HIGHWAY** P.TILLIS,(G.HOUSE,D.SCHLITZ)	◆ PAM TILLIS (V) ARISTA 1-2958	41
42	43	43	11	**SHE'S GOT A MIND OF HER OWN** D.JOHNSON,B.LINSEY,D.SCHLITZ)	JAMES BONAMY (C) (V) EPIC 78220	42
43	49	50	4	**IT'S WHAT I DO** T.SHAPIRO,(C.JONES,T.SHAPIRO)	◆ BILLY DEAN (C) CAPITOL NASHVILLE 58526	43
44	46	45	9	**COUNTRY CRAZY** C.DINAPOLI,D.GRAU,(LITTLE TEXAS,P.HOWELL,C.JONES)	LITTLE TEXAS WARNER BROS. ALBUM CUT	44
45	50	54	5	**HEADS CAROLINA, TAILS CALIFORNIA** B.GALLIMORE,J.MORGAN,T.NICHOLS,(M.D.SANDERS)	◆ JODEE MESSINA (C) (D) (V) CURB 76982	45
46	48	49	6	**EVEN IF I TRIED** B.BECKETT,(C.FAULK,N.MUSICK,B.REGAN)	◆ EMILIO (C) CAPITOL NASHVILLE 58507	46
				★★★ HOT SHOT DEBUT ★★★		
47	NEW ▶		1	**YOU WIN MY LOVE** R.J.LANGE,(R.J.LANGE)	◆ SHANIA TWAIN (C) (D) (V) MERCURY NASHVILLE 852138	47
48	42	26	20	**HEART HALF EMPTY** ◆ TY HERNDON FEATURING STEPHANIE BENTLEY D.JOHNSON,E.SCAY,(G.BURR,D.CHILDS)	(C) (V) EPIC 78073	21
49	62	—	2	**EVERY TIME MY HEART CALLS YOUR NAME** T.BOWENS,(H.HOWARD,(G.HYDE,J.P.HUDDY)	JOHN BERRY CAPITOL NASHVILLE ALBUM CUT	49
50	52	51	7	**NOW THAT'S ALL RIGHT WITH ME** B.MCNEE,K.KENNEDY,(KRISTAL,T.PEREZ)	◆ MANDY BARNETT (C) (V) ASylum	50
51	54	56	4	**GONE (THAT'LL BE ME)** P.ANDERSON,(D.YOAKAM)	◆ DWIGHT YOAKAM REPRISE ALBUM CUT	51
52	51	52	6	**ONLY YOU (AND YOU ALONE)** G.BROWN,T.TRITT,(B.RAM,A.RAM)	◆ TRAVIS TRITT WARNER BROS. ALBUM CUT	51
53	53	53	7	**LET YOUR HEART LEAD YOUR MIND** C.HOWARD,(S.MELDS)	◆ SMOKIN' ARMADILLOS (C) (D) (V) MCG CURB 76976	53
54	55	57	5	**1969** K.STEGALL,J.KELTON,C.CHAMBERLAIN,(K.STEGALL,G.HARRISON,D.HENSON)	◆ KEITH STEGALL (C) (V) MERCURY NASHVILLE 852618	54
55	59	63	4	**WHO'S THAT GIRL** T.WILKES,P.WORLEY,(S.BENTLEY,G.TEREN,D.PFRIMMER)	◆ STEPHANIE BENTLEY (C) (V) EPIC 78234	55
56	57	62	7	**ALL I WANT IS A LIFE** J.STROUD,B.GALLIMORE,(T.MULLINS,S.MUNSEY,D.PFRIMMER)	TIM MCGRAW CURB ALBUM CUT	56
57	58	61	6	**RIPPLES** B.CANNON,E.SHELL,(T.HASELDEN)	◆ 4 RUNNER (C) (V) POLYDOR NASHVILLE 577730	57
58	60	65	4	**TEN THOUSAND ANGELS** D.MALLOY,N.WILSON,(S.JONES,B.HENDERSON)	◆ MINDY MCCREADY (C) (V) BNA 64470	58
59	63	60	3	**THE LOVE THAT WE LOST** E.SEAY,H.SHEDD,(G.BURR,M.POWELL)	CHELY WRIGHT (C) (V) POLYDOR NASHVILLE 577936	59
60	61	59	5	**HANGIN' ON** B.D.MAHER,(R.MCCREADY,B.D.MAHER,K.MURLEY,D.INGRAM)	◆ RICH MCCREADY (C) MAGNATONE 1104	59
61	NEW ▶		1	**ALMOST A MEMORY NOW** M.BRIGHT,(D.OLIVER,D.ROBBINS,V.STEPHENSON)	◆ BLACKHAWK (C) (V) ARISTA 1 2975	61
62	65	67	3	**SHE GOT WHAT SHE DESERVES** M.WRIGHT,J.YATES,B.FISCHER,(C.BLACK)	FRAZIER RIVER (V) DECCA 55173	62
63	56	48	17	**ALWAYS HAVE, ALWAYS WILL** D.COOK,(P.NELSON,L.BOONE,W.LEE)	SHENANDOAH (V) CAPITOL NASHVILLE 18903	40
64	NEW ▶		1	**REDNECK SON** G.FUNDIS,(R.THOMAS,B.CARLISLE)	TY ENGLAND (V) RCA 64496	64
65	64	64	6	**LADY'S MAN** J.CRUTCHFIELD,(R.CROSBY,G.COTTON)	◆ ROB CROSBY RIVER NORTH ALBUM CUT	64
66	NEW ▶		1	**SOMEONE ELSE'S DREAM** S.HENDRICKS,F.HILL,(C.WISEMAN,T.BRUCE)	FAITH HILL WARNER BROS. ALBUM CUT	66
67	66	75	3	**YEARS FROM HERE** N.LARKIN,M.HOLLANDSWORTH,(G.BAKER,F.MYERS,J.WILLIAMS)	◆ BAKER & MYERS (C) (V) MCG CURB 76967	66
68	70	—	2	**MY WIFE THINKS YOU'RE DEAD** J.BROWN,(J.BROWN)	◆ JUNIOR BROWN (D) (V) MCG CURB 76983	68
69	75	—	2	**REMEMBER THE RIDE** C.BROOKS,(K.WILLIAMS,M.HARRELL)	◆ PERFECT STRANGER (C) (D) (V) CURB 76978	69
70	69	72	13	**THE FEVER** A.REYNOLDS,(S.TYLER,J.PERRY,B.KENNEDY,D.ROBERTS)	GARTH BROOKS (V) CAPITOL NASHVILLE 19018	23
71	NEW ▶		1	**ALL OVER BUT THE SHOUTIN'** D.COOK,(M.SMOTHERMAN)	SHENANDOAH (C) CAPITOL NASHVILLE 58545	71
72	68	70	20	**NOTHING** P.ANDERSON,(D.YOAKAM,KOSTAS)	◆ DWIGHT YOAKAM (C) (D) (V) REPRISE 17734	20
73	73	—	5	**IT'S MIDNIGHT CINDERELLA** A.REYNOLDS,(K.WILLIAMS,K.BLAZE,G.BROOKS)	GARTH BROOKS CAPITOL NASHVILLE ALBUM CUT	69
74	NEW ▶		1	**LOVE TO BURN** B.CHANCEY,J.STROUD,(M.KENNEDY,R.WAYLAND,B.MCDERMOTT)	MARK COLLIE (V) COLUMBIA 78236	74
75	72	—	13	**SOLID GROUND** R.SKAGGS,(G.OWENS)	◆ RICKY SKAGGS ATLANTIC ALBUM CUT	57

○ Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 3000 detections for the first time. ◆ Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1996, Billboard/BPI Communications.

Billboard® Top Country Singles Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

FOR WEEK ENDING FEB. 24, 1996

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ No. 1 ★★★	
1	1	1	13	**IT MATTERS TO ME** WARNER BROS. 17718 5 weeks at No. 1	FAITH HILL
2	2	3	27	**I LIKE IT, I LOVE IT** CURB 76961	TIM MCGRAW
3	3	2	20	**I'M OUTTA HERE!/THE WOMAN IN ME** MERCURY NASHVILLE 852206	SHANIA TWAIN
4	5	7	5	**HYPNOTIZE THE MOON** GIANT 17704/WARNER BROS.	CLAY WALKER
5	6	5	11	**NOT THAT DIFFERENT** EPIC 78189/SONY	COLLIN RAYE
6	4	4	13	**CAN'T BE REALLY GONE** CURB 76971	TIM MCGRAW
7	7	6	14	**WHAT I MEANT TO SAY** COLUMBIA 78087/SONY	WADE HAYES
8	11	13	17	**TEQUILA TALKIN'** BNA 64386/RCA	LONESTAR
9	8	8	15	**REBECCA LYNN** ASYLUM 64360/EEG	BRYAN WHITE
10	10	11	10	**HEART HALF EMPTY** EPIC 78073/SONY	TY HERNDON FEATURING STEPHANIE BENTLEY
11	13	15	8	**BIGGER THAN THE BEATLES** EPIC 78202/SONY	JOE DIFFIE
12	9	16	35	**ANGELS AMONG US** RCA 62643	ALABAMA
13	16	18	5	**NOT ENOUGH HOURS IN THE NIGHT** GIANT 17764/WARNER BROS	DOUG SUPERNAW
14	12	12	14	**THE CAR** MCG CURB 76970/CURB	JEFF CARSON
15	15	14	35	**WHEN YOU SAY NOTHING AT ALL** BNA 64329/RCA	ALISON KRAUSS & UNION STATION
16	19	24	3	**EVEN IF I TRIED** CAPITOL NASHVILLE 58507	EMILIO
17	14	9	10	**WHEN BOY MEETS GIRL** MERCURY NASHVILLE 852388	TERRI CLARK
18	18	17	35	**YOU HAVE THE RIGHT TO REMAIN SILENT** CURB 76956	PERFECT STRANGER
19	20	—	2	**SOME THINGS ARE MEANT TO BE** ARISTA 1-2896	LINDA DAVIS
20	21	21	28	**I'M NOT STRONG ENOUGH TO SAY NO** ARISTA 1-2857	BLACKHAWK
21	25	25	3	**YOU CAN FEEL BAD** EPIC 78209/SONY	PATTY LOVELESS
22	22	—	2	**WILD ANGELS** RCA 64437	MARTINA MCBRIDE
23	24	20	23	**NO MAN'S LAND** ATLANTIC 87105/AG	JOHN MICHAEL MONTGOMERY
24	RE-ENTRY		33	**SOMEONE ELSE'S STAR** ASYLUM 64435/EEG	BRYAN WHITE
25	NEW ▶		1	**WALKIN' AWAY** ARISTA 1-2934	DIAMOND RIO

○ Records with the greatest sales gains this week. ● Recording Industry Assn. of America certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion titles indicated by a numeral following the symbol. © 1996, Billboard/BPI Communications and SoundScan, Inc.

Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★★ No. 1 ★★★	
1	1	5	VAN MORRISON WITH GEORGIE FAME & FRIENDS VERVE 849136	5 weeks at No. 1 HOW LONG HAS THIS BEEN GOING ON
2	2	14	SOUNDTRACK PANGAEA 36071/I R S	LEAVING LAS VEGAS
3	3	16	TONY BENNETT COLUMBIA 67349	HERE'S TO THE LADIES
4	NEW ▶		JOHN MCLAUGHLIN VERVE 529828	THE PROMISE
5	NEW ▶		ELLIS & BRANFORD MARSALIS COLUMBIA 67369	LOVED ONES
6	4	85	TONY BENNETT ● COLUMBIA 66214	MTV UNPLUGGED
7	5	46	DAVID SANBORN ELEKTRA 61759/EEG	PEARLS
8	6	113	ELLA FITZGERALD VERVE 519804	THE BEST OF THE SONGBOOKS
9	7	43	WYNTON MARSALIS & ELLIS MARSALIS COLUMBIA 66880	JOE COOL'S BLUES
10	8	37	SOUNDTRACK MALPASO 45949/WARNER BROS	THE BRIDGES OF MADISON COUNTY
11	NEW ▶		GEORGE DUKE WARNER BROS 46132	MUIR WOODS SUITE
12	16	2	ROSEMARY CLOONEY CONCORD 4685	DEDICATED TO NELSON
13	11	123	SOUNDTRACK HOLLYWOOD 61357	SWING KIDS
14	9	18	KEITH JARRETT ECM 21577	AT THE BLUE NOTE: SATURDAY, JUNE 4TH 1994 1ST SET
15	10	2	JOHN PIZZARELLI NOVUS 63191/RCA	AFTER HOURS
16	14	25	CHET BAKER BLUE NOTE 28262/CAPITOL	MY FUNNY VALENTINE
17	15	45	RACHELLE FERRELL BLUE NOTE 27820/CAPITOL HS	FIRST INSTRUMENT
18	13	23	GERALD ALBRIGHT ATLANTIC JAZZ 82829/AG	GIVING MYSELF TO YOU
19	12	40	ETTA JAMES PRIVATE 82128	TIME AFTER TIME
20	17	103	BILLIE HOLIDAY VERVE 513943	BILLIE'S BEST
21	18	139	HARRY CONNICK, JR. ▲ COLUMBIA 53172	25
22	25	92	ETTA JAMES PRIVATE 82114	MYSTERY LADY (SONGS OF BILLIE HOLIDAY)
23	21	26	ANTONIO CARLOS JOBIM VERVE 525472	THE GIRL FROM IPANEMA: THE ANTONIO CARLOS JOBIM SONGBOOK
24	NEW ▶		ELLA FITZGERALD VERVE 529581	OH, LADY BE GOOD! BEST OF THE GERSHWIN SONGBOOK
25	19	13	MILES DAVIS LEGACY 67377/COLUMBIA	HIGHLIGHTS FROM THE PLUGGED NICKEL

TOP CONTEMPORARY JAZZ ALBUMS™

			★★★ No. 1 ★★★	
1	1	9	QUINCY JONES ● QWEST 45875/WARNER BROS	9 weeks at No. 1 Q'S JOOK JOINT
2	2	167	KENNY G ▲[4] ARISTA 18646	BREATHLESS
3	3	10	JERALD DAEMYON GRP 9829 HS	THINKING ABOUT YOU
4	4	14	WILL DOWNING MERCURY 528755	MOODS
5	5	14	RANDY CRAWFORD BLUEMOON 92662/AG	NAKED AND TRUE
6	7	18	BONEY JAMES WARNER BROS. 45913 HS	SEDUCTION
7	6	25	FOURPLAY WARNER BROS 45922	ELIXIR
8	9	14	NAJEE EMI 35704	NAJEE PLAYS SONGS FROM THE KEY OF LIFE- A TRIBUTE TO STEVIE WONDER
9	8	17	SOUNDTRACK ANTILLES 529310/VERVE	GET SHORTY
10	10	32	THE JAZZMASTERS JVC 2049 HS	THE JAZZMASTERS II
11	11	5	BOBBY MCFERRIN BLUE NOTE 31677/CAPITOL	BANG!ZOOM
12	13	13	DAVID SANBORN WARNER BROS 46002	LOVE SONGS
13	12	93	JOHN TESH PROJECT GTS 528751	SAX BY THE FIRE
14	14	55	JOHN TESH PROJECT GTS 528753	SAX ON THE BEACH
15	16	6	GEORGE BENSON WARNER BROS 46050	THE BEST OF GEORGE BENSON
16	18	3	AVENUE BLUE BLUEMOON 92658/AG	NAKED CITY
17	15	19	VARIOUS ARTISTS GRP 9827	A GRP ARTISTS' CELEBRATION OF THE SONGS OF THE BEATLES
18	17	9	PAUL TAYLOR COUNTDOWN 77725	ON THE HORN
19	20	64	DAVID SANBORN WARNER BROS 45768	THE BEST OF DAVID SANBORN
20	RE-ENTRY		INCOGNITO VERVE FORECAST/TALKIN LOUD 528000/VERVE	100 DEGREES AND RISING
21	23	15	DAVID BENOIT GRP 9831	THE BEST OF DAVID BENOIT 1987-1995
22	24	14	BOBBY CALDWELL SIN DROME 8910	SOUL SURVIVOR
23	25	20	MICHAEL FRANKS WARNER BROS 45998	ABANDONED GARDEN
24	21	24	KEIKO MATSUI WHITE CAT 77727/UNITY	SAPPHIRE
25	19	15	MAYSA BLUE THUMB 7001/GRP	MAYSA

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Owners' Split Divides Kokopelli Roster; Getting To Know Pianist Mulgrew Miller

Jazz BLUE NOTES™

by Jim Macnie

EXIT, STAGE RIGHT: Kokopelli Records has suffered a split between its two owners, **Jim Geisler** and **Herbie Mann.** Mann is in the process of starting his own label, yet unnamed. "Irrevocable differences" is the reason for the parting, according to the flutist/entrepreneur Mann. The partners have split the roster, with **Edward Simon, Trio Da Paz, Brasilia,** and **Bruce Dunlap** going with Mann. He also retains control of his own music, which includes "some great stuff from last year's engagement at the Blue Note club."

Geisler will keep saxist **David "Fathead" Newman,** guitarist **Cornell Dupree,** and saxist **Bobby Watson.** Mann, who hopes to hook up his imprint with an established company, was blue when we spoke. Retail business is "kind of like the Lusitania," he says. "A lot of guys don't know you have to buy shelf space" to get decent retail profile.

Mann is deliberating about using only the Internet and concerts to sell his records. "You may not move the same kind of numbers, but you don't have to worry about getting paid," says Mann. "For the past year and a half, the music part was the easy part. It's the business that's tough."

Mann hopes to have his first release in place by the late spring or summer. Geisler and Kokopelli have got Dupree and Newman going into the studio in March. Geisler's interpretation of the split coincides with that of his ex-partner. "We've had our successes," he says, "but the retail scene sometimes sucks wind. Herbie says Lusitania; I say Titanic. But we're moving forward." Kokopelli's latest release is Watson's "Urban Renewal."

QUESTION MUSICIANS and critics and you'll find that **Mulgrew Miller** is considered one of the consummate pianists on the scene. Now radio listeners think so as well. Miller's new RCA/Novus album, "Getting To Know You," did "really well" at KXJZ Sacramento, Calif., says music director **Gary Vercelli.**

"I hear a real smile in his music, the way people used to talk about **Errol Garner.** Mulgrew's earlier albums didn't have the magic that this one does," says Vercelli. " 'Sweet Sioux' is one of our Power Tracks." Miller's latest tour was kicked off with a week at Manhattan's Zinno club, where the "Getting To Know You" material was recast each evening.

The disc's addition of percussionist **Big Black** to Miller's usual lineup of musicians helps stress the syncopation that's long been a part of Miller's playing. Though it teems with finesse, the record is ultimately about rhythmic change-ups.

Concerts in Washington, D.C., continued on Feb. 9-10. Miller is slated to be part of saxist **Joe Lovano's** team at New York's Village Vanguard in early March, celebrating Lovano's new two-CD set, "Live At The Village Vanguard," on Blue Note.

I WAS GROUSING about the lack of male jazz vocalists a while back (Jazz Blue Notes, Billboard, Dec. 23, 1995), but I neglected to mention that the DMP label's new midpriced imprint, DMP Debut, has a gutsy guy scatting and balladeering on his initial outing. **Giacomo Gates'** "Blue Skies" is the first record released on Debut, which intends to release six to eight projects per year.

Jazz's pre-eminent young male voice, **Kevin Mahogany,** is at work on a new record for Warner Bros. The man who bellows the old-school blues in the role of **Big Joe Turner** (with dashes of **Jimmy Rushing**) on Verve's "Kansas City" soundtrack—which has a great, vital sound to it, by the way—has cut the **Bonnie Raitt** hit "I Can't Make You Love Me" in the studio. According to one source, it had those in the studio all revved up. The tune is telling: The record incorporates pop elements that should extend Mahogany's national profile. Currently untitled, it is scheduled for release May 22.

R.I.P: Mercer Ellington had the unenviable role of operating in his father's shadow, leading **Duke's** band since 1974. But those who took in several of their gigs know Mercer's standard of excellence was quite high. His group rocked.

The Grammy-winning trumpet player, arranger, and composer—he wrote "Things Ain't What They Used To Be"—died Feb. 8 at the age of 76. He had also conducted the Broadway revue "Sophisticated Ladies" in the early '80s, as well as his dad's only opera, "Queenie Pie." He lived in Copenhagen.

Top New Age Albums™

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE / LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ No. 1 ★★	
1	1	10	THE MEMORY OF TREES REPRISE 46700/WARNER BROS	6 weeks at No. 1 ENYA
2	2	220	SHEPHERD MOONS ▲[4] REPRISE 26775/WARNER BROS.	ENYA
3	3	100	LIVE AT THE ACROPOLIS ▲[3] PRIVATE MUSIC 82116	YANNI
4	4	42	BY HEART WINDHAM HILL 11164 HS	JIM BRICKMAN
5	5	50	LIVE AT RED ROCKS ● GTS 528754	JOHN TESH
6	6	148	IN MY TIME ▲ PRIVATE MUSIC 82106	YANNI
7	7	68	FOREST ● WINDHAM HILL 11157	GEORGE WINSTON
8	8	298	NOUVEAU FLAMENCO ● HIGHER OCTAVE 7026	OTTMAR LIEBERT
9	10	4	VOICES ATLANTIC 82853/AG	VANGELIS
10	12	16	THE MUSIC OF THE GRAND CANYON REAL MUSIC 1422	NICHOLAS GUNN
11	11	31	AN ENCHANTED EVENING OOMO 71005 HS	KITARO
12	14	18	TEMPEST NARADA 63035	JESSE COOK
13	13	24	BELOVED NARADA 64009	DAVID LANZ
14	15	36	VIVA! EPIC 66455	OTTMAR LIEBERT + LUNA NEGRA
15	18	35	I LOVE YOU PERFECT SILVA AMERICA 1015	YANNI
16	16	18	NO WORDS WINDHAM HILL 11139	JIM BRICKMAN
17	25	7	THE BEST NEW AGE PRIORITY 53056	VARIOUS ARTISTS
18	23	88	MONTEREY NIGHTS GTS 528748	JOHN TESH
19	19	94	CELTIC TWILIGHT HEARTS OF SPACE 11104	VARIOUS ARTISTS
20	17	109	NARADA DECADE NARADA 63011	VARIOUS ARTISTS
21	9	22	CHRISTMAS IN THE AIRE ▲ AMERICAN GRAMAPHONE 1995	MANNHEIM STEAMROLLER
22	21	126	HOURS BETWEEN NIGHT + DAY EPIC 53804	OTTMAR LIEBERT + LUNA NEGRA
23	20	68	WINTER SONG GTS 528750	JOHN TESH
24	24	49	EUPHORIA (EP) EPIC 66862	OTTMAR LIEBERT
25	22	68	ACOUSTIC PLANET HIGHER OCTAVE 7070 HS	CRAIG CHAQUICO

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Classical KEEPING SCORE

by Heidi Waleson

PIANIST ON PARADE: Sony Classical paid tribute Feb. 8 to one of its stalwarts, pianist **Emmanuel Ax**. Ax, who has a Sony discography of more than 25 titles—including a sublime recording of **Brahms'** Fantasies Op. 116, Piano Pieces Op. 119, and Piano Sonata No. 2 that was released in December—was feted at a Sony Club lunch in New York attended by retailers, media, and label execs.

AX

To work up an appetite, Ax did walk-through retail visits at J&R Music World, Tower, and two HMV stores in Manhattan, supported by in-store display materials. He also did a post-prandial interview at WQXR New York.

Label head **Peter Gelb** lauded the pianist as "a cornerstone of our A&R policy," pointing out that Ax both plays the standard repertoire and investigates new musical areas. Ax has been with the label since 1981.

The tribute coincided with some large-scale media exposure for the pianist. On March 14, Ax will be heard on NPR's "Performance Today," giving an interview and live performances of Brahms. Ax is also the driving force of a new Sony recording of **Schubert's** "Trout" Quintet, which features **Yo-Yo Ma, Pamela Frank, Rebecca Young,** and **Edgar Meyer.** The "Trout" Quintet was the centerpiece of a Feb. 14 "Live From Lincoln Center" concert, "Yo-Yo Ma, Emmanuel Ax And Friends," which is billed as an evening of "Hausmusik." Artists on the recording also performed at the event.

The Ax attention coincides with an anniversary: Ax and Ma have been working as a duo for 20 years. (They also perform Schubert's Sonata For Piano And Arpeggione on the "Trout" recording.)

With his customary good humor, Ax brushed aside glowing remarks about his Grammy Awards and this year's Grammy nomination, attributing them to "having the great good fortune of playing with Yo-Yo." But as Sony wanted to make clear, Ax has a formidable career apart from his more famous colleague.

Ax does share Ma's openness to experimentation, however, and will soon embark on a collaboration with **Pablo Ziegler**. They will play two-piano arrangements of the music of Argentinian tango master **Astor Piazzolla** on a disc intended for fall 1996 release. Ax will also be recording **Richard Danielpour's** piano concerto with **the Los Angeles Philharmonic** and will continue his **Haydn** cycle for the label.

VIETNAM LIVE: Sony Classical will get another series of high-profile live events tied to a recording in April, when **the Boston Symphony** and **Seiji Ozawa** give the East Coast premiere performances of **Elliot Goldenthal's** "Fire Water Paper: A Vietnam Oratorio" in Boston (Symphony Hall, April 4 and 6), New York (Carnegie Hall, April 10 and 11), and Washington, D.C. (Kennedy Center, April 13).

Sony recorded the work in its world premiere performances with **the Pacific Symphony Orchestra** under **Carl St. Clair** (with soloists **James Maddalena, Ann Panagulias,** and **Yo-Yo Ma**) in April 1995. The piece commemorates the 20th anniversary of the end of the Vietnam War. The recording is to be released in April.

MORE VIENNA: Deutsche Grammophon has extended its contract with **the Vienna Philharmonic**, continuing a tradition dating back one-quarter of a century. **Walter Blovsky**, the orchestra's GM, said that in the coming years, the Vienna Philharmonic will continue to focus on Viennese repertoire, including the Second Viennese School, "while remaining open to newer influences where these were likely to be of lasting value."

Upcoming releases include **John Eliot Gardiner's** first recording of orchestral works with the Vienna Philharmonic **(Chabrier), Claudio Abbado** conducting **Berg, Zemlinsky's** "Lyric Suite" with **Giuseppe Sinopoli** and soloists **Deborah Voigt** and **Bryn Terfel,** and Sinopoli conducting "Elektra." Recording plans for 1996 include Gardiner and Abbado recording **Bruckner, Pierre Boulez** leading **Mahler's** Symphony No. 5, and **Andre Previn** conducting the music of **Richard Strauss.**

BARTOLI LIVE: **Cecilia Bartoli** fans turned out in force to hear the mezzo make her Metropolitan Opera debut in "Così Fan Tutte" on Feb. 8. The singer made her first entrance, towing a huge piece of scenery, to enthusiastic cheers. Bartoli did not disappoint, offering a broad, comical Despina, if relatively little evidence of the color and nuance that make her recorded oeuvre so inviting. And yes, she could be heard, though the role probably isn't the real test of this voice in the Met. Next stop, "Cenerentola"?

SAM GOODY, ESPN TEAM FOR X GAMES MUSIC PROMO

(Continued from page 11)

more energized effort on our company's part to position and promote our brand as a relevant brand for a key demographic segment, and that is the same group that participates and enjoys the extreme games," says Brian Maginnis, advertising director for Request Media, the media and marketing services division of Sam Goody parent the Musicland Group.

ESPN hopes the music tie-in will generate more of an "entertainment-based audience," according to Paul Slagle, director of integrated sales and marketing for ESPN.

"Quite frankly, we thought the music element was one that would drive traffic more than the sports," he says. "It's an integral part of everything these kids do, and we wanted to make it much more a part of the X Games."

Regional talent and many radio-station partners have already been lined up, according to Steve Yanovsky, a music consultant who is directing the talent and radio elements of the promotion.

TVT act Gravity Kills, which will perform in four cities, is the first national act to commit, but Yanovsky expects major-label artists to appear in several markets.

On the retail front, Maginnis says, "Extreme Games gives us the ability to create an in-store platform for 'extreme music.'" No label participation has been confirmed yet, but there are opportunities for in-store promotion through the summer, he says.

The games will receive exposure in stores through the company's Request magazine, point-of-sale sweepstakes, and other promotional elements.

Sam Goody will have visibility at the events via a stage banner and other signage, as well as a booth at each Road Show event. A CD sampler and bounce-back coupons are also being considered. Negotiations are under way for the chain to have a tie-in with a radio sponsor.

The promotion ia one of five planned this year and is part of a larger strategy by the chain to be "proactive," according to Marcia Appel, VP of marketing and merchandising for Musicland.

"What we're trying to do is not only hook up with something exciting for the consumer, but be able to offer our vendors and our advertisers in Request an opportunity to partner with us," Appel says.

Request Media created a similar promotion for Sam Goody this year that targets the same audience as the X Games. "Magnavox Presents UnVailed: The Ultimate Band And Board Event" is a best-unsigned-band search among college campuses that will culminate in a three-day snowboarding competition and band playoff in late March in Vail, Colo.

Maginnis says the promotions "fit with a more aggressive stance we're taking this year in brand-positioning and building excitement at our store level."

TOP CLASSICAL ALBUMS™

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST / LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			★ ★ NO. 1 ★ ★	
1	1	61	SOUNOTRACK ● SONY CLASSICAL SK 53911 (9.98 EQ/15.98) 34 weeks at No. 1	IMMORTAL BELOVED
2	2	101	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS▲ ANGEL 55138 (10.98/15.98)	CHANT
3	3	17	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGEL 55704 (10.98/15.98)	CHANT II
4	4	76	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ ATLANTIC 82614 (14.98/19.98)	THE 3 TENORS IN CONCERT 1994
5	5	14	ANTHONY WAY/STANISLAS SYREWICZ LONDON 448165 (10.98 EQ/16.98)	THE CHOIR
6	6	283	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ LONDON 430433 (10.98 EQ/16.98)	IN CONCERT
7	7	21	CECILIA BARTOLI LONDON 448300 (10.98 EQ/16.98) HS	A PORTRAIT
8	8	6	YO-YO MA SONY CLASSICAL 67173 (9.98 EQ/15.98)	DVORAK: CELLO CONCERTO
9	9	38	BERLIN PHILHARMONIC (KARAJAN) DG 445282 (10.98 EQ/16.98)	ADAGIO
10	10	30	SAINT PAUL CHAMBER ORCH.(MCFERRIN) SONY CLASSICAL 64600 (9.98 EQ/15.98)	PAPER MUSIC
11	11	3	ANONYMOUS 4 SONY CLASSICAL 62006 (9.98 EQ/15.98)	EINHORN: VOICES OF LIGHT
12	RE-ENTRY		MINNEAPOLIS SYMPHONY ORCH. (DORATI) MERCURY LIVING PRESENCE 434360 (16.98 EQ)	TCHAIKOVSKY: 1812 OVERTURE
13	13	43	LUCIANO PAVAROTTI LONDON 444450 (10.98 EQ/16.98)	PAVAROTTI IN CENTRAL PARK
14	12	17	GERSHWIN/WODEHOUSE NONESUCH 79370 (10.98/16.98)	GERSHWIN: THE PIANO ROLLS, VOL. 2
15	15	5	SEQUENTIA DEUTSCHE HARMONIA MUNDI 77346 (9.98/15.98)	VOICE OF THE BLOOD

TOP CLASSICAL CROSSOVER™

			★ ★ NO. 1 ★ ★	
1	1	18	LONDON PHILHARMONIC (SCHOLES) POINT MUSIC 446623 (11.98 EQ/16.98) 14 weeks at No. 1	US AND THEM: SYMPHONIC PINK FLOYD
2	3	3	SOUNDTRACK SONY CLASSICAL 62258 (9.98 EQ/15.98)	SENSE AND SENSIBILTY
3	2	12	ITZHAK PERLMAN ANGEL 55555 (10.98/15.98)	IN THE FIDDLER'S HOUSE
4	4	38	VANESSA-MAE ANGEL 55089 (10.98/15.98) HS	THE VIOLIN PLAYER
5	5	36	VARIOUS ARTISTS LONDON 444460 (10.98 EQ/16.98)	PAVAROTTI & FRIENDS 2
6	10	23	KATHLEEN BATTLE SONY CLASSICAL 68473 (9.98 EQ/15.98) HS	SO MANY STARS
7	6	42	CINCINNATI POPS (KUNZEL) TELARC 80381 (10.98/15.98)	THE MAGICAL MUSIC OF DISNEY
8	9	23	VARIOUS ARTISTS WINDHAM HILL 11171 (9.98/15.98)	THE ROMANTICS
9	8	107	MICHAEL NYMAN ● VIRGIN 88274 (10.98/15.98)	THE PIANO
10	7	11	BOSTON POPS (WILLIAMS) SONY CLASSICAL 68419 (9.98 EQ/15.98)	WILLIAMS ON WILLIAMS
11	11	34	VARIOUS ARTISTS DELOS 3186 (10.98/15.98)	HEIGH-HO! MOZART
12	12	111	JOHN WILLIAMS/ITZHAK PERLMAN ● MCA 10969 (11.98/17.98)	SCHINDLER'S LIST
13	13	2	CHICAGO SYMPHONY (BARENBOIM) TELDEC 98802 (10.98/16.98)	HANNIBAL: AFRICAN PORTRAITS
14	14	151	VARIOUS ARTISTS LONDON 440100 (11.98 EQ/16.98)	PAVAROTTI & FRIENDS
15	15	29	LESLEY GARRETT SILVA AMERICA 1044 (14.98/19.98)	ANDREW LLOYD WEBBER: THE GREATEST SONGS

TOP OFF-PRICE CLASSICAL™

			★ ★ NO. 1 ★ ★	
1	1	48	VARIOUS ARTISTS RCA 62641 (3.98) 18 weeks at No. 1	THE IDIOT'S GUIDE TO CLASSICAL MUSIC
2	2	50	VARIOUS ARTISTS INFINITY DIGITAL 57243 (4.98 EO)	VIVALDI: THE FOUR SEASONS
3	NEW▶		VARIOUS ARTISTS PHILIPS 454051 (5.49EQ/9.98)	VIVALDI FOR VALENTINES
4	4	6	VARIOUS ARTISTS INFINITY DIGITAL 61977 (4.98 EO)	INNER PEACE-CLASSICS FOR THE SPIRIT
5	8	5	VARIOUS ARTISTS INFINITY DIGITAL 61976 (4.98 EO)	SENSUAL MOMENTS
6	3	19	VARIOUS ARTISTS INFINITY DIGITAL 57241 (4.98 EO)	TCHAIKOVSKY: BALLET SUITES
7	6	6	VARIOUS ARTISTS INFINITY DIGITAL 61979 (4.98 EO)	DINNER FOR TWO
8	9	4	VARIOUS ARTISTS PRO ARTE 1030 (4.98/24.98)	ROMANCE AND ROSES
9	5	11	VARIOUS ARTISTS INFINITY DIGITAL 64373 (4.98 EO)	CHOPIN: PIANO SONATAS; NOCTURNES
10	7	5	VARIOUS ARTISTS INFINITY DIGITAL 61975 (4.98 EO)	PASSION FOR BEETHOVEN
11	15	6	VARIOUS ARTISTS INFINITY DIGITAL 61974 (4.98 EO)	MOZART BY CANDLELIGHT
12	12	75	VARIOUS ARTISTS MADACY 0201 (4.99/6.99)	20 CLASSICAL FAVORITES
13	11	34	VARIOUS ARTISTS INFINITY DIGITAL 57257 (4.98 EO)	CHOPIN: THE ROMANTIC PIANO
14	10	24	VARIOUS ARTISTS INFINITY DIGITAL 57229 (4.98 EO)	BEETHOVEN: PIANO SONATAS
15	RE-ENTRY		VARIOUS ARTISTS INFINITY DIGITAL 57216 (4.98 EO)	BACH: BRANDENBURG CONCERTOS 3, 4 & 6

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units; ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl available. HS indicates past or present Heatseeker title. © 1996 Billboard/BPI Communications and SoundScan, Inc.

Fonovisa Decries RIAA In Piracy Fight

Latin Notas

by John Lannert

LATINO PIRACY: After filing hundreds of lawsuits against alleged counterfeiters in the past several years, Fonovisa finally hit pay dirt Jan. 25 when three judges in an appellate court in San Francisco ruled that the label could take legal action against Fresno, Calif., swap-meet owner Cherry Auction for pirate activity that took place on its premises (see story, page 6).

The judges' ruling essentially holds owners and operators of swap meets and flea markets responsible and liable for vendors who traffic illicit product, be it cassettes, shoes, or watches.

The judges' opinion offers the U.S. Latino record industry a strong weapon against counterfeiters plying their trade at swap meets and flea markets.

Given the decision, it might be expected that **José Zorrilla**, lead attorney representing Fonovisa in the successful civil suit, would be content. But he's definitely not.

Zorrilla complains that the Recording Industry Assn. of America should have played a leading role in the Cherry Auction case. "It was not fair for Fonovisa to be the only one responsible for this law," says Zorrilla.

According to Zorrilla, the RIAA did not want Fonovisa to file the suit against Cherry Auction because, he says, the RIAA "was afraid we were going to lose, which would have resulted in a bad law for the industry."

Zorrilla opines that the RIAA emphasizes criminal suits over civil ones and therefore does not allocate sufficient funds to prosecute civil cases. He is now exhorting other labels to follow the lead of Fonovisa, which is an RIAA member, and prosecute alleged counterfeiters on their own accord, instead of waiting for the RIAA to take action.

Zorrilla may be wasting his efforts. At least two label execs say they are paying the RIAA to represent them in battling record piracy, so they were not inclined to take unilateral action against counterfeiters.

Failing to enlist the support of the Latino labels on an individual basis, Zorrilla plans to go to the Latino imprints to try to establish a collective industry fund to finance civil suits.

"I don't think the RIAA is addressing the issue of [Latino piracy]," says Zorrilla. "I'm not saying it's their fault, but they haven't recognized the importance of civil litigation in attacking this issue."

Zorrilla says he has scheduled a meeting with the RIAA to discuss Latin record piracy on Feb. 27. "If they don't commit to do more for the Latin labels, we're going to pull out of RIAA," warns Zorrilla.

Zorrilla's comments, of course, do not jibe with the RIAA's version of what happened in the Cherry Auction case. Zorrilla and the RIAA are not seeing *ojo-to-ojo* on Latin piracy, either.

Jessie Abad, the RIAA's VP anti-piracy, civil litigation, emphasizes that she had no knowledge of the Fonovisa lawsuit when it was originally filed in 1993. But when the case was dismissed a year later and subsequently went to the appellate court, Abad says, the litigation "was brought to our attention, and we fully supported Fonovisa regarding the appeal of this decision."

Abad states that Fonovisa permitted

(Continued on next page)

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LATIN TRACKS A-Z

TITLE (Publisher – Licensing Org.) Sheet Music Ost

3 **AMANECI EN TUS BRAZOS** (BMG Songs, ASCAP)
1 **AMOR** (Fonomusic, SESAC)
31 **ANIMAL** (Vander, ASCAP)
4 **COMO TE EXTRAÑO** (A Q III Music, BMI/EMI Blackwood, BMI/Peaca Rock, BMI)
36 **CON BRAZOS ABIERTOS** (Copyright Control)
21 **COQUETA** (Copyright Control)
32 **CUANDO EL DESTINO SE COBRA** (Copyright Control)
28 **DESVELADO** (Copyright Control)
5 **ENAMORADO DE UN FANTASMA** (Edimonsa, ASCAP)
19 **ERES ASI** (Famous, ASCAP/Insignia, ASCAP)
18 **ESO ME GUSTA** (Vander, ASCAP)
12 **ES POR TI** (FIPP, BMI)
10 **EXPERIENCIA RELIGIDSA** (Unimusica, ASCAP/Fonomusic, SESAC)
24 **HAY QUE PONER EL ALMA** (EMOA, ASCAP)
6 **JUAR SABOR** (J Fanes, BMI)
35 **LAGRIMAS DE ALEGRIA** (Sony Latin, BMI)
20 **MALA MUJER** (Solmar Music, SESAC)
25 **MANDAME FLORES (AY, AY, AY)** (Striking, BMI)
40 **MARIA** (Draco Cornelius, BMI/Sony Latin, BMI/Mundo Nuevo, SESAC/Insignia, ASCAP/Famous, ASCAP)
17 **MAS Y MAS** (Zomba Golden Sands, ASCAP)
9 **ME ASUSTA PERO ME GUSTA** (Copyright Contrnl)
37 **ME GUSTAN GORDAS** (Alejandro Mrxy, BMI)
27 **MI BENBITA TIERRA** (BMG Songs, ASCAP)
13 **MI FORMA DE SENTIR** (Fonomusic, SESAC)
14 **MUNDO DE AMOR** (Zomba Golden Sands, ASCAP)
33 **RD PUDE DETERER MI LLANTO** (Edimonsa, ASCAP)
23 **RD PUEDO MAS** (Jam Entertainment, BMI)
8 **POR AMOR A MI PUEBLO** (Mas Latin, SESAC)
7 **QUIEN** (Copyright Control)
26 **QUIERO Y NECESITO** (Vander, ASCAP)
16 **SE VA SE VA** (Firstper, ASCAP)
39 **SI NOS DEJAN** (BMG Songs, ASCAP)
22 **SI QUISIERAS** (Copyright Control)
11 **SI TU TE VAS** (Fonovisa, SESAC/Unimusica, ASCAP)
34 **SOY TUYO** (Corovega)
15 **TE AMARE** (Rhinestone Jacket, ASCAP/Ramerez C.A.R., ASCAP/Ettiene Music, ASCAP/Schash, ASCAP)
29 **TONTA** (San Antonio Music, BMI)
38 **TU NO TIERES CORAZDR** (72D, BMI/Tohu, ASCAP)
2 **UR MILLON DE ROSAS** (Mafiola, ASCAP/Larrinaga, ASCAP)
30 **VUELVEME A QUERER** (Fonovisa, SESAC)

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST / [LABEL (DISTRIBUTING LABEL)]	TITLE / PRODUCER (SONGWRITER)
				★ ★ ★ **No. 1** ★ ★ ★	
1	1	1	6	**CRISTIAN** MELODY/FONOVISA	◆ AMOR A. FREIBERG (J.C. ARD)
2	2	2	6	**LA MAFIA** SONY	◆ UN MILLON DE ROSAS M.LICHTENBERGER JR., A.LARRINAGA,R.LARRINAGA)
3	3	3	11	**LUIS MIGUEL** WEA LATINA	AMANECI EN TUS BRAZOS L.MIGUEL,K.CIBRIAN,J.A.JIMENEZ)
4	5	5	19	**PETE ASTUDILLO** EMI LATIN	◆ COMO TE EXTRAÑO A.R.QUINTANILLA III,A.R.QUINTANILLA III,PASTUDILLO,J.D.EDA)
5	6	6	11	**LIBERACIDN** FONOVISA	◆ ENAMORADO DE UN FANTASMA LIBERACION (M.PONY GONZALEZ)
6	9	13	4	**LA TRDPA F** EMI LATIN	◆ JUAN SABOR J.FARIAS, JR., FARIAS,J.FARIAS)
7	7	7	10	**PEDRD FERNANDEZ** POLYGRAM LATINO	QUIEN H.PATRON (E.MOGUEL)
8	8	8	5	**M. A. SOLIS Y LOS BUKIS** FONOVISA	POR AMOR A MI PUEBLO M.A.SOLIS (M.A.SOLIS, M.MARRUFO JR)
				★ ★ ★ **AIRPOWER** ★ ★ ★	
9	18	34	3	**ANA BARBARA** FONOVISA	ME ASUSTA PERD ME GUSTA A.PASTOR (J.NAJAR)
10	11	33	3	**ENRIQUE IGLESIAS** FONOVISA	EXPERIENCIA RELIGIOSA R.PEREZ BOTIJA (C.GABRIEL)
11	4	4	20	**ENRIQUE IGLESIAS** FONOVISA	◆ SI TU TE VAS R.PEREZ BOTIJA (E.IGLESIAS,R.MORALES)
12	12	12	4	**JDN SECADA** SBK/EMI LATIN	◆ ES POR TI E.ESTEFAN JR.,J.SECADA,J.CASAS (K.SANTANDER)
13	10	10	6	**GIRD** SONY	MI FORMA DE SENTIR E.CIBRIAN,M.DEL CAMPO
				★ ★ ★ **AIRPOWER** ★ ★ ★	
14	19	23	3	**LOS TUCANES DE TIJUANA** AUR/RAN/EMI LATIN	◆ MUNDO DE AMOR C.PLATA (M.QUINTERO, JR.)
15	13	9	4	**MARC ANTHONY** RMM	TE AMARE S.GEORGE,M.ANTHONY,(A.RAMIREZ JR.,E.SIAWTICH)
16	25	39	3	**PIMPINELA** PolyGram Latino	◆ SE VA SE VA J.GALAN (L.GALAN,L.GALAN)
17	16	24	3	**MAZZ** EMI LATIN	◆ MAS Y MAS J.GONZALEZ,U.LOPEZ)
18	14	15	5	**PESADD** FONOVISA	ESO ME GUSTA J.ALFARO (J.G.ESPARZA)
19	15	14	5	**THE BARRID BDYZZ** SBK/EMI LATIN	ERES ASI K.C.PORTER (M.FLORES)
20	24	38	3	**INDUSTRIA DEL AMDR** FONOVISA	MALA MUJER A.MITCHELL,(A.RAMIREZ,R.VARGAS)
21	21	20	8	**INTDCABLE** EMI LATIN	COQUETA J.L.AYALA (L.PADILLA)
22	27	17	13	**MICHAEL SALGADO** JOEY	SI QUISIERAS J.S.LOPEZ (E.MENDEZ,R.ORTEGA CONTRERAS)
23	20	16	12	**LDS TIGRES DEL NORTE** FONOVISA	NO PUEDO MAS TN INC. (T.BELLO)
24	31	—	2	**VICTDR MANUELLE** SONY	HAY QUE PONER EL ALMA S.GEORGE (O.ALFANNO)
25	17	19	4	**SPARX** FONOVISA	MANDAME FLORES (AY, AY, AY) T.MORRIE (L.ANTONIO)
26	22	26	3	**JDSE MANUEL FIGUERDA** FONOVISA	QUIERO Y NECESITO J.SEBASTIAN (J.SEBASTIAN)
27	32	22	5	**JUAN GABRIEL** ARIOLA/BMG	MI BENDITA TIERRA JUAN GABRIEL (JUAN GABRIEL)
28	23	28	4	**BDBBY PULIDD** EMI LATIN	◆ DESVELADO E.ELIZONDO (J.AVENA)
29	29	18	19	**DAVID LEE GARZA Y LDS MUSICALES** EMI LATIN	◆ TONTA D.L.GARZA,J.GONZALEZ (J.RODRIGUEZ,M.CISNEROS)
30	26	25	24	**CRISTIAN** MELODY/FONOVISA	VUELVEME A QUERER J.AVENDANO (J.UHRS,J.AVENDANO,UHRS)
31	NEW ▶		1	**BRDNCD** FONOVISA	ANIMAL BRONCO (J.G.ESPARZA)
32	33	40	3	**EZEQUIEL PENA** FONOVISA	CUANDO EL DESTINO SE COBRA M.A.SOLIS (M.E.CASTRO)
33	35	35	3	**LDS REHENES** FONOVISA	NO PUDE DETENER MI LLANTO NOT LISTED (J.TORRES,S.GUZMAN)
34	NEW ▶		1	**RICARDO MDNTANER** EMI LATIN	◆ SOY TUYO NOT LISTED (R.MONTANER)
35	30	30	10	**FAMA** SONY	LAGRIMAS DE ALEGRIA O.GALVAN,J.GALVAN (J.GALVAN)
36	39	—	2	**ELSA GARCIA** EMI LATIN	CON BRAZOS ABIERTOS E.GARCIA (A.HERNANDEZ)
37	38	—	4	**GRUPD MDJADD** FONOVISA	ME GUSTAN GOROAS L.LOZANO (A.MIXI)
38	NEW ▶		1	**LA DIFERENZIA** ARISTA TEXAS	TU NO TIENES CORAZON R.MORALES,M.MORALES (R.CASTILLON,M.C.SPINDOLA)
39	RE-ENTRY		21	**LUIS MIGUEL** WEA LATINA	◆ SI NOS DEJAN L.MIGUEL,K.CIBRIAN (J.A.JIMENEZ)
40	28	11	12	**RICKY MARTIN** SONY	◆ MARIA K.C.PORTER (I.BLAKE,K.C.PORTER,L.GOMEZ ESCOLAR)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
21 STATIONS	20 STATIONS	59 STATIONS
1 **CRISTIAN** MELODY/FONOVISA AMOR	1 **MARC ANTHONY** RMM TE AMARE	1 **LA MAFIA** SONY UN MILLON DE ROSAS
2 **JON SECADA** SBK/EMI LATIN ES POR TI	2 **GIRO** SDI/SONY MI FORMA DE SENTIR	2 **CRISTIAN** MELODY/FONOVISA AMOR
3 **RICARDO MONTANER** EMI LATIN SOY TUYO	3 **VICTOR MANUELLE** SONY HAY QUE PONER EL ALMA	3 **PETE ASTUDILLO** EMI LATIN COMO TE EXTRAÑO
4 **THE BARRIO BOYZZ** SBK/EMI LATIN ERES ASI	4 **DOMINGO QUINONES** RMM TU COMO ESTAS	4 **LIBERACION** FONOVISA ENAMORADO DE UN
5 **ENRIQUE IGLESIAS** FONOVISA EXPERIENCIA RELIGIOSA	5 **GISSELLE** RCA/BMG YA SE QUE ES EL FINAL	5 **LA TROPA F** EMI LATIN JUAN SABOR
6 **DONATO & ESTEFANO** SONY ESTOY ENAMORADO	6 **CRISTIAN** MELODY/FONOVISA AMOR	6 **ANA BARBARA** FONOVISA ME ASUSTA PERO ME GUSTA
7 **JOSE JOSE** ARIOLA/BMG NO VALIO LA PENA	7 **KAOS** SDI/SONY ME HACES FALTA	7 **M. A. SOLIS Y LOS BUKIS** FONOVISA POR AMOR A MI
8 **MILLIE** EMI LATIN CON LOS BRAZOS ABIERTOS	8 **ALEX D'CASTRO** POLYGRAM RODVEN DISCULPAME	8 **LOS TUCANES DE TIJUANA** AURCRAN/EMI LATIN MUNDO
9 **LUIS MIGUEL** WEA LATINA AMANECI EN TUS BRAZOS	9 **JERRY RIVERA** SONY SUAVE	9 **LUIS MIGUEL** WEA LATINA AMANECI EN TUS BRAZOS
10 **DI BLASIO** ARIOLA/BMG PENELOPE	10 **HECTOR TRICOCHE** POLYGRAM RODVEN DIME SI	10 **PESADO** FONOVISA ESO ME GUSTA
11 **LUCERO** FONOVISA LAZOS DE AMOR	11 **EDGAR JOEL** POLYGRAM ROD VEN NO JUEGES MAS	11 **MAZZ** EMI LATIN MAS Y MAS
12 **CRISTIAN** MELODY/FONOVISA VUELVEME A QUERER	12 **JOHNNY RIVERA** RMM TE ME PERDISTE	12 **INTOCABLE** EMI LATIN COQUETA
13 **PIMPINELA** POLYGRAM LATI NO SE VA SE VA	13 **TITO NIEVES** RMM MI PRIMER AMOR	13 **MICHAEL SALGAOO** JOEY SI QUISIERAS
14 **ROCIO DURCAL** ARIOLA/BMG QUE DE MI	14 **CELINES** RMM AMIGOS	14 **LOS TIGRES DEL NORTE** FONOVISA NO PUEDO MAS
15 **PEORO FERNANOEZ** POLYGRAM LATINO QUIEN	15 **OLGA TANON** WEA LATINA EXITOS Y MAS	15 **INDUSTRIA DEL AMOR** FONOVISA MALA MUJER

Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to those records which attain 600 detections for the first time. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. © 1996 Billboard/BPI Communications, Inc.

LATIN NOTAS

(Continued from preceding page)

the Los Angeles-based attorney representing the RIAA to deliver the oral argument during the appeals process in the Cherry Auction case. Further, Abad says, the RIAA, in conjunction with the International Anti-Counterfeiting Coalition, filed an amicus brief that was accepted by the appeals court. The acceptance of the joint amicus brief underscores the seriousness of the ruling in the Fonovisa suit.

While not naming Zorrilla directly, Abad disputed his claim that the RIAA is insufficiently attacking Latino piracy at swap meets and flea markets.

"The flea-market problem is a big concern for us, and to say that the RIAA is not doing anything is a misinterpretation of the facts," says Abad. She points out that the ruling "enables us to educate flea-market and swap-meet owners of their responsibilities, and we hope they'll take us seriously, so we can combat piracy."

A 1995 RIAA report states that more than 60% of counterfeit product seized by the RIAA in the U.S. that year was by Latino recording artists. According to the report, 1½ years earlier, Latino artists accounted for 40% of seized product.

The piracy problems brought to the RIAA, says Abad, come from member labels. Therein lies the Latin piracy rub, says Zorrilla. He suggests that the large multinationals carrying the most weight with RIAA are not terribly concerned with the Latino record market, which is believed to represent a mere 2%-3% of total album sales in the U.S.

Therefore, posits Zorrilla, the RIAA does not give Latin piracy just attention.

Is Zorrilla right? To a degree, perhaps. The RIAA certainly has helped the domestic Latino industry mightily through countless busts and confiscations of counterfeit product. The RIAA has lent strong support to improving copyright laws in Puerto Rico and Mexico.

Still, there is no representative from the Latino record industry sitting on the executive board of the RIAA. In fact, the RIAA does not even identify Latino music as a separate genre in its published sales reports. Hispanic music falls under the sweeping category of "other."

But if there is strength in numbers, it would be wise for Fonovisa not to withdraw from the RIAA but to join forces with other Latino members of the RIAA to form a lobbying bloc.

Such an effort was attempted two years ago, when RIAA chairman/CEO **Jay Berman** met with U.S. Latino record executives to plant the seeds for a Latin committee. Lamentably, as one Latino record executive recalls, the participants from the labels were so contentious and unprofessional during discussions that no consensus could be established for a Latino entity within RIAA.

A follow-up meeting never convened.

CORRECTION: An item in Latin Notas in the Feb. 17 issue about PolyGram Brasil featured a list of 1995 sales figures of the Brazilian record market that were erroneously labeled "unit quantities." Actually, those numbers were revenue tallies in dollars. Thus, the ranking order of the major labels, in terms of revenue, along with their respective market shares, should have read as follows: PolyGram Brasil, $138,710,000 (20.9%); Sony Music Brasil, $122,809,000 (18.5%); Warner Music Brasil, $102,750,000 (15.5%); EMI-Odeon Brasil, $99,258,000 (15%); and BMG/Ariola Brasil, $96,189,000 (14.5%). The indie labels that account for about 15% of Brazil's total revenue of $663,370,000 were Sigla/Som Livre, $66,110,000 (9.9%); RGE, 26,516,000 (4%); CID, $9,754,000 (1.5%); and Eldorado, $1,276,000 (0.2%).

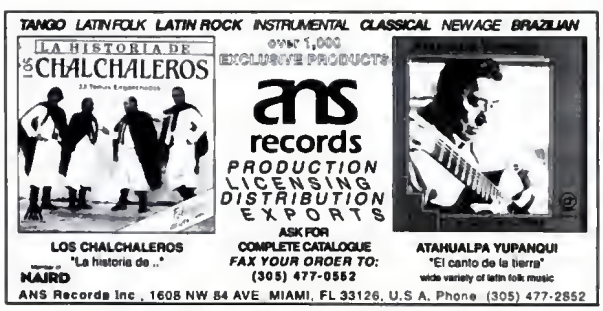
The following list contains the net unit sales of the five majors with their respective market shares in parentheses: Sony Brasil, 14,516,908 units (20.4%); PolyGram Brasil, 14,174,643 units (19.9%); Warner Music Brasil, 9,998,048 units (14%); EMI-Odeon Brasil, 9,848,834 units (13.8%); and BMG/Ariola Brasil, 9,712,379 units (13.6%). Indie companies contributed slightly more than 18% of unit sales. Again, leading the way was Sigla/Som Livre, with 9,712,379 units (10.8%); followed by RGE, 3,561,315 units (5%); CID, 1,632,211 (2.3%); and Eldorado, 125,576 units (.2%). The total number of units sold in Brazil last year was 71,267,187.

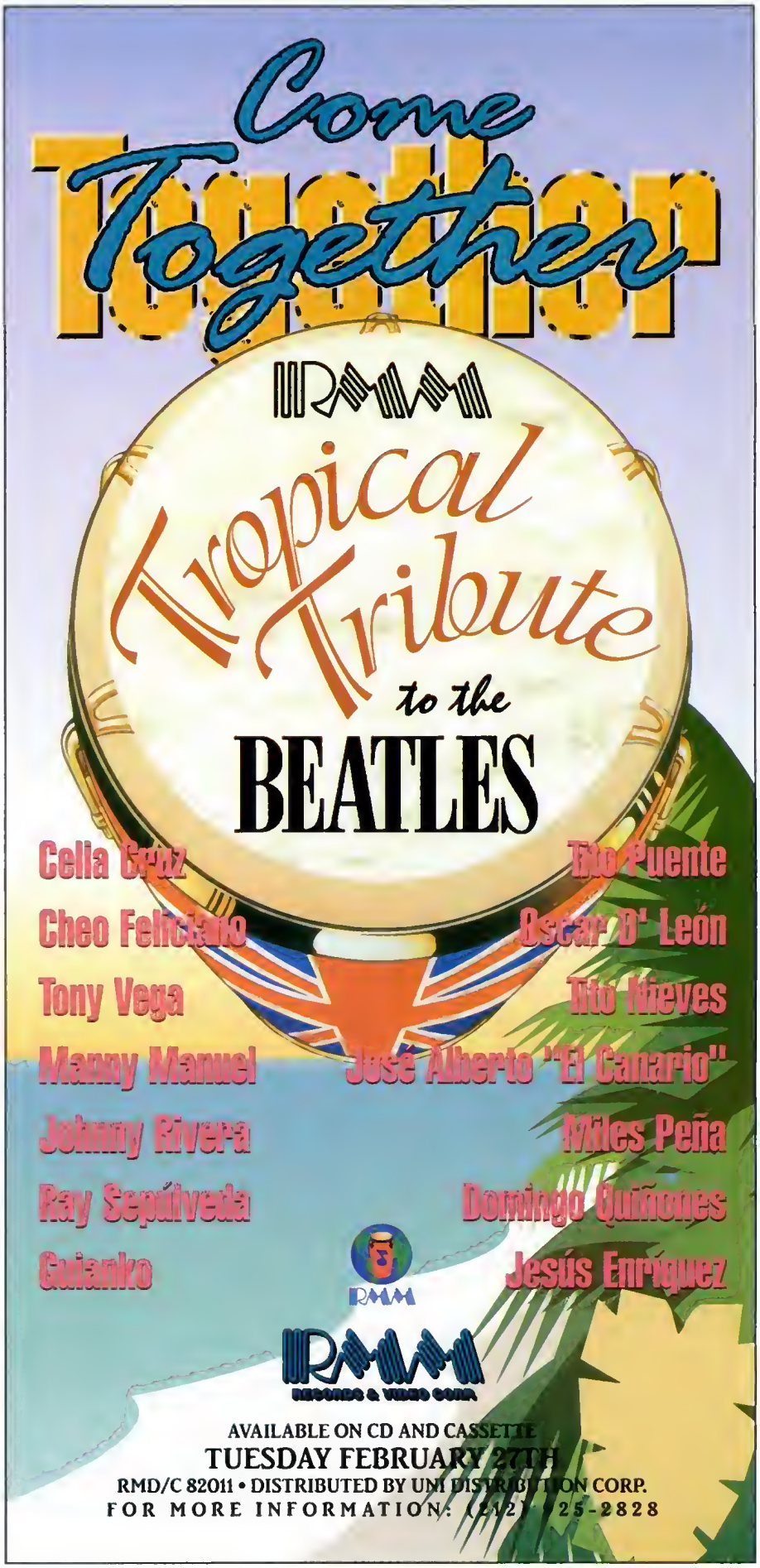
The sales data above were provided by Brazilian trade group Associação Brasileira Dos Produtores De Discos (ABPD). Remarkably, the record label with the highest revenue in 1995 did not sell the most units.

So which label is No. 1 in Brazil? ABPD president **Manuel Camero** points out that while there are no official criteria for determining the top label in Brazil, company revenues are a "more important" indicator of a label's market performance than unit sales. That is why, in Camero's opinion, PolyGram was the leading label in 1995 in Brazil.

No matter the opinion, Camero, PolyGram, and Sony are to be heartily congratulated for divulging their official sales stats. No other recording entity in Latin America has gone public with official sales numbers. Hopefully, trade organizations and record labels from other countries in the region will come forth with on-the-record figures. Nothing less than the credibility of the individual markets is at stake.

One final and very positive *nota*: Camero says that ABPD expects to begin publishing an official national retail sales chart by the middle of 1996. The information, Camero adds, may possibly be compiled by computerized, point-of-purchase sales at individual retail outlets.





McGovern Votes For Clinton. Sterling Records artist Maureen McGovern recorded tracks for her upcoming release at New York's Clinton Recording Studios. Shown at the sessions, from left, are chief engineer Ed Rak, McGovern, Brian Panella of Sterling/Winters Management, and Sterling Records president Mort Drosnes.

Bad Animals Turns To Audio Post

Recording Takes Back Seat At Seattle Complex

■ BY PAUL VERNA

NEW YORK—Executives at Bad Animals, the Seattle facility co-owned by Ann and Nancy Wilson of Heart and audio industry veterans Steve and Deborah Lawson, have decided to exit music recording and concentrate on the burgeoning audio post-production business.

The home of such hit albums as R.E.M.'s "Automatic For The People," Soundgarden's "Superunknown," and Pearl Jam's "Vs.," Bad Animals has earned a reputation as one of the world's premier recording studios.

President/CEO Steve Lawson says, "While we say we're getting out of the recording of music, there will still be some music produced at Bad Animals. Ann and Nancy Wilson and Heart will still record here. There's a select group of artists we enjoyed working with in the past, and we'll continue to work with them in our Studio X. We enjoy our relationship with the guys from Pearl Jam, Soundgarden, and Alice In Chains. We probably don't want to do whole records, but if they'd like to mix here, that would work; certain types of overdubs would work also."

Lawson notes that the rates for Studio X, which opened in 1991, will be less competitive than they have been to date. "It'll have to be a situation where they want to work here and we want to work with them," says Lawson.

Lawson says the decision to concentrate on post-production was motivated by the higher profit margins that exist in that sector.

"While we were better known as Bad Animals the recording place, we were also big as an audio post house, and our profits have come from that side of the business."

Lawson continues, "I love the music business, and my partners are integrally involved in the music business, but the long and short of it is that with the competition in the music business and the expense of maintaining a happening place, it just doesn't pencil out. We were paying our bills just fine, but we weren't making any money in that business."

To illustrate the eroding profitability of music recording, Lawson notes that studio rates "literally have not gone up since 1970, and $1,000 was a lot more in 1970 than it is now. That's because of all the home studios, the artists and producers who build their own rooms, and the rich kids who don't need to make money and make it difficult for those of us who do."

By contrast, audio post and multimedia are areas that have blossomed over the years in Seattle, and at Bad Animals in particular. The studio has recently worked on soundtracks for award-winning commercials, the Emmy-nominated program "Disney Presents Bill Nye The Science Guy," and acclaimed multimedia titles "A Passion For Art" and "Material World."

To make the conversion from music to post, Bad Animals plans to sell two API consoles (which Lawson says have been impeccably maintained over the years), its Sony 3324 multitracks, and some outboard equipment, including a Dolby processor. The studio will keep its Studer multitrack machines and some of its select microphones, including a pair of Neumann M-49 models.

"So many times, you go to these equipment fire sales, and there's a bunch of junk there," says Lawson. "We're not going out of business, we're just changing our business. We want to move the stuff, but we don't want to give any of it away."

The tracking rooms for Studios A and B will be converted to a game room and a Foley/ADR stage, respectively, and their corresponding control rooms will house new Avid AudioVision systems. Rooms C, D, and E are already post-production suites and will contin-

(Continued on next page)

Denis Degher's Red Zone Blends Old With New

■ BY DAVID JOHN FARINELLA

LOS ANGELES—Just how many more times does this have to happen? A band records a demo tape that pleases everyone from the producer to the bass player, and it gets the band signed to a major label. The band goes on to release an album or two, doesn't get much support, and negotiates its way out of the contract.

PRO FILE

A couple of days later, the band members call their friends in Pearl Jam and the Red Hot Chili Peppers and form an alternative rock supergroup. They call their original producer/engineer and record their first album. Just another day in L.A., right?

Well, maybe not, but that's what happened with producer/engineer Denis Degher and the band Rob Rule. The supergroup, formed by members of Rob Rule after that band's demise, goes by the name of Thermador, and its debut album, "Monkey On Rico," is due March 12 on Atlantic Records.

In addition to former Rob Rule members guitarist/vocalist Rob Rule, guitarist David King, and bassist Chris "Wag" Wagner, Thermador includes guitarist Stone Gossard from Pearl Jam and a rotating drum team of the Red Hot Chili Peppers' Chad Smith and the Vandals' Josh Freese.

The sessions were a casual collaborative process, according to Degher. "Robbie had some ideas for songs, Stone had some riffs, and Chad had some grooves, and they just all came together," he says. "There was just this chemistry going on where they just started hammering out songs right on the spot. What was amazing is that we cut three or four tracks the first night. It was unbelievable. It really fell into place."

And while this new work was fresh, it was also reminiscent for Degher of his beginnings as a producer/engineer.

"It was a throwback to the earlier recording days, where you get some good musicians in the studio together, and everybody just plays," says Degher. "It's kind of more enjoyable, as opposed to sitting in there punching all day long," he adds with a laugh.

Actually, it's a knowing laugh, considering that he has spent the majority of his life in one commercial recording facility or another. He started his career and his training as a mastering engineer at Conway Studios and worked his way up to first engineer and producer. He has been at the helm of Red Zone Studios—which used to be the "A" room of Kendun Recorders—for the past nine years.

DEGHER

In its heyday, Kendun was home to such hit albums as Marvin Gaye's "Sexual Healing" and REO Speedwagon's "High Infidelity," plus projects by Quincy Jones, Frank Zappa, Ringo Starr, and George Harrison.

When he opened Red Zone, Degher found a couple of rooms that were in great shape. Originally designed by Tom Hidley, the main room has stayed the same under the Red Zone banner. Degher says, "The old adage 'don't fix it if it isn't broken' is in effect here."

However, the control room has gone through a bit of retuning. "The control room originally had a Tom Hidley Westlake/Eastlake monitoring system, but we brought in a different monitoring system," Degher says. So he called in Vincent Van Haaff to update the acoustics and equipment.

Since then, he has gone through a couple of different boards, including the original board and a Neve V series (which he calls a $400,000 white elephant), finally ending up with a 48-input Trident 80C console, to which he has added his own custom automation. And since the sound du jour tends to be a tad warmer and more

(Continued on next page)

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (WEEK ENDING FEBRUARY 17, 1996)

CATEGORY	HOT 100	R&B	COUNTRY	ALBUM ROCK	CLUB-PLAY
TITLE Artist/ Producer (Label)	ONE SWEET DAY Mariah Carey & Boyz II Men/ W. Afanasieff M. Carey (Columbia)	NOT GON' CRY Mary J. Blige/ Babyface (Arista)	BIGGER THAN THE BEATLES Joe Diffie/ J. Slate, J. Diffie (Epic)	THE WORLD I KNOW Collective Soul/ E. Roland M. Serletic (Atlantic)	THE LOVER THAT YOU ARE Pulse Feat. Antoinettte Roberson/ Soul Solution Hex Hector
RECORDING STUDIO(S) Engineer(s)	CRAVE/ HIT FACTORY (New York) Dana Jon Chappelle Jay Healy, David Gleeson	THE TRACKEN PLACE (Los Angeles) Brad Gilderman	SOUNDSHOP (Nashville) Mike Bradley	CRITERIA (Miami) Greg Archilla	REEL TIME (New York) Ernie Lake Bobby Guy
RECORDING CONSOLE(S)	SSL 8000G/ Neve VRSP Legend with Flying Faders	Euphonix CS 2000	Trident Vector 432	Neve 8078	Soundtracs Quartz
RECORDER(S)	Sony 3348	Sony 3348	Sony 3348	Studer AB20/AB27	Sony MCI 24
MASTER TAPE	Ampex 499	Ampex 467	Ampex 467	Ampex 456	Ampex 499
MIX DOWN STUDIO(S) Engineers(s)	SONY STUDIOS/ CRAVE (New York) Mick Guzauski	RECORD PLANT (Los Angeles) "Bassy" Bob Brockmann	SOUNDSHOP (Nashville) Mike Bradley	MIX THIS (Pacific Palisades, CA) Bob Clearmountain	REEL TIME (New York) Ernie Lake Bobby Guy
CONSOLE(S)	SSL 4096G	SSL 4000G Plus with Ultimation	Trident Vector 432	SSL 4000G Plus Soundtracs Quartz	
RECORDER(S)	Sony 3348	Studer A820	Sony 3348	Sony 3348	Sony MCI 24
MASTER TAPE	Ampex 467	3M996	Ampex 499	Ampex 467	Ampex 499
MASTERING Engineer	GATEWAY Bob Ludwig	FUTURE DISC Eddy Schreyer	GEORGETOWN MASTERS Denny Purcell	PRECISION Stephen Marcussen	FRANKFORD WAYNE Tom Moulton
CD/CASSETTE MANUFACTURER	Sony	BMG	Sony	WEA	WEA

© 1996, Billboard/BPI Communications. Hot 100, R&B & Country appear in this feature each time. Album Rock, Modern Rock, Rap, Adult Contemporary, Club Play, and Dance Sales.

DEGHER'S RED ZONE

(Continued from preceding page)

organic, Degher has dusted off his vintage Neve 1073 pre-amps and has been using older equipment of late.

Of course, he's got his share of all of today's best technology, including such effects as the Lexicon 480-L, Eventide 2016, T.C. Electronics 2290, Eventide H-3000, and the Yamaha SPX-90, to name a few. He also boasts a variety of microphones, including tube units, such as the Neumann M-49 and the Sony C-37A, as well as the Neumann U-87, AKG-414, AKG-451, Electro-Voice RE-20, and a bunch of Sennheiser 421s.

Artists and engineers using Red Zone have access to an Otari MTR 90 MKIII 24-track, an Otari MTR 12 analog mastering deck, and a Sony JH-110, as well as Panasonic and Sony DAT machines.

"I'm melding together quality vintage equipment with some of the more modern equipment, trying to create, basically, a clean, punchy sound," says Degher of the equipment additions he has made to Red Zone. "I was trained to go for a clean sound. We didn't have digital reverb in 1979, when I started. Well, there was the $25,000 EMT 250."

Back then, Degher was still using the Cooper Time Cube, which, he explains, was a sealed box filled with different lengths of garden hose, to give either a 30- or 34-millisecond delay.

"What I find interesting now is that I have a facility that enables me and various other clients to record in a pretty live environment," Degher says. That environment also affords him the opportunity to work in nearly any genre, from the alternative vibe of Thermador to the singer/songwriter craft of Lesa MacEwan, whom Degher has signed to his production company. Other recent projects recorded at Red Zone include an African-drum-laced album by Tribe After Tribe.

"I hate to say I'm a generalist or a renaissance producer, but I feel comfortable doing a lot of styles of music," says Degher. "It almost allows me to bring something to the table that some other people don't if they are locked into a specific genre of music. I feel kind of lucky that I've been able to do that."

Then, with a smile, he says, "The only thing I haven't done anything to speak of is country, but I think I could work in that vein too. Who knows what's going to knock on my door next?"

BAD ANIMALS

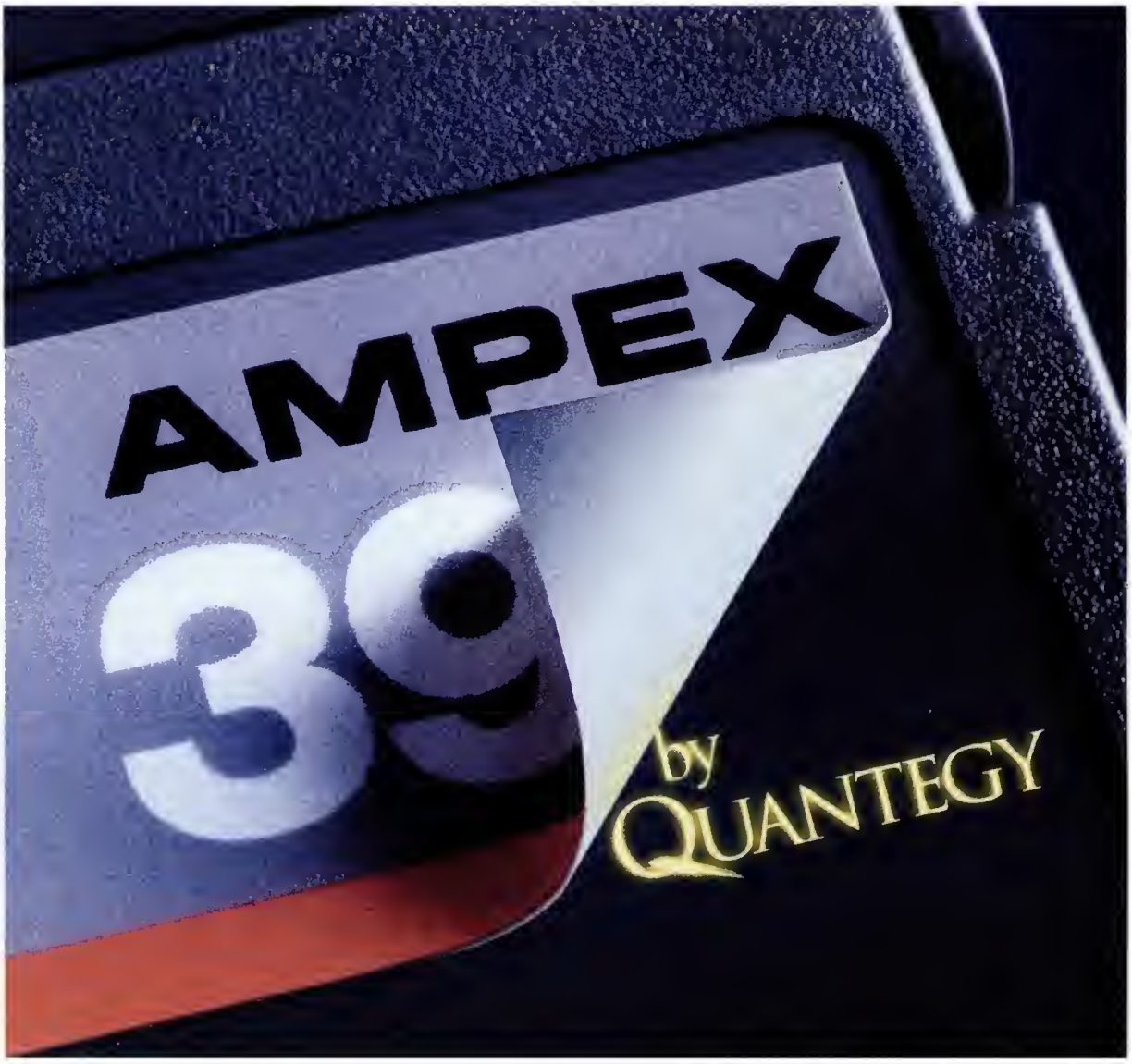
(Continued from preceding page)

ue to function in that capacity, according to Lawson.

He notes that Bad Animals is fully wired for ISDN networking, and there are plans to use the service to link with facilities in New York, Los Angeles, Chicago, and elsewhere.

While the conversion from music to post takes place, Bad Animals' recording rooms are still thriving, with Soundgarden recording in Studio A and mixing in Studio X, according to Lawson. "It's not like it's some rundown place," he says.

Lawson plans to continue his active involvement with the Society of Professional Audio Recording Services. He notes that he will serve on a panel on niche marketing at a SPARS event in Los Angeles in May.



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'Blackbird' Song Rights Disputed

At Issue Is Cocker's Version On 'Sleepless' Album

■ BY IRV LICHTMAN

NEW YORK—The question of which publisher collects mechanical royalties from recordings of songs that were licensed before being recaptured by the authors or their estates, supposedly clarified in a 1985 U.S. Supreme Court decision, has flared up as an issue again in federal court.

The focus of the latest dispute is Joe Cocker's 1969 recording for A&M Records of "Bye Bye Blackbird," which appears on the soundtrack to the 1993 film "Sleepless In Seattle." The 1926 song, written by Ray Henderson and Mort Dixon, was licensed to Sony Music Entertainment for use on the soundtrack album, which has sold more than 1 million copies.

The plaintiff, Fred Ahlert Music Corp., which does business as Olde Clover Leaf Music, says it is owed thousands of dollars that have been collected by the previous publisher/owner of the copyright. In addition, the action says that if the plaintiff is denied its claim, royalties will be paid to heirs of Dixon who are not entitled to them. Dixon died in 1956.

According to a filing in U.S. District Court in New York, Ahlert/Olde Clover claims that defendant Warner/Chappell Music, the song's publisher before beneficiaries of the Dixon estate gained Dixon's rights in 1982, has no rights to mechanical royalties stemming from the sale of the soundtrack album.

Under the 1976 revision of the Copyright Act, an author or his or her heirs can "terminate" the publisher's rights and recapture rights to a song for a period of 19 years beyond the original 56-year life of the copyright.

Ahlert/Olde Clover, which acquired publishing rights to the song in 1986 after making a deal with Dixon's heirs, claims an exception to a landmark decision by the U.S. Supreme Court. That 1985 decision, in Mills vs. Snyder, gave the music publisher from the pre-termination period the right to collect mechanical royalties on licenses granted before the copyright was recaptured by an author or the heirs.

However, Ahlert/Olde Clover says that those rights are restricted to A&M Records' marketing of the recording, not its use by another label, a situation that requires the issuance of a new license.

According to the action, Warner/Chappell does not dispute Ahlert's rights to the Dixon portion of the song or Ahlert's synchronization deal for the use of the Cocker recording on the soundtrack to "Sleepless In Seattle."

But the suit charges that the Harry Fox Agency, while not a party to the action, incorrectly granted Warner/Chappell a license to use the song on the Sony soundtrack after it was directed to do so by that publisher. At press time, Fox legal representatives, aware of the dispute, had no comment.

"The question to be resolved by this case," says Robert Osterberg of New York-based Abelman, Frayne & Schwab, attorney for Ahlert/Olde Clover, "concerns the whole post-termination licensing procedure of the Harry Fox Agency.

"At present, whenever a new form of pre-termination recording is released after termination, the [Fox] Agency issues the license on behalf of the renewal publisher. That includes soundtrack albums, greatest hits, and any other compilations . . . That practice substantially diminishes the value of the new publisher's rights that Congress intended to confer through the termination provisions. In this case, and probably many others, the owners of the termination rights expressly designated by Congress also suffer."

Osterberg says the decision in Mills vs. Snyder, as well as a recent U.S. Court of Appeals decision, supports the plaintiff. The Supreme Court decision, he says, focuses on the entire contractual relationship in existence at the time of termination to decide who owns a song's rights.

In this case, Osterberg asserts, the only license permitting use of the song is held by A&M, and its appearance on the Sony recording requires a new license that only the new rights holders can issue. In copyright parlance, the Sony soundtrack constitutes a new derivative right.

"We've seen the [court] papers, and obviously we disagree with the complaint," says Don Biderman, executive VP/general counsel of Warner/Chappell. "We'll defend against it."

As for the Henderson share of the song, it's understood that Warner/Chappell and the current publisher of his share have made an agreement in principle in the matter.

Michael W. Smith Sells Cos. To OMG, Signs Publishing Deal

■ BY DEBORAH EVANS PRICE

NASHVILLE—Opryland Music Group has purchased contemporary Christian artist Michael W. Smith's two publishing companies, O'Ryan Music and Whitney Katherine Music. In addition, OMG has signed Smith to an exclusive publishing agreement that covers his current Reunion Records album, "I'll Lead You Home," and a number of future projects. No purchase price was announced.

"It was really hard," Smith says. "Those are my babies. [I'd had] the publishing companies 13 years. There was 'Place In This World,' 'I'll Be Here For You,' tons of songs. But it seemed to be the right thing to do. I felt like I found a publishing company that had a real passion for my music and could really work this catalog."

Smith's music is a valued commodity because he is considered one of Christian music's top artists and is one of the few to have garnered major mainstream success. Among his more popular singles are "Place In This World," which peaked at No. 6 on Billboard's Hot 100 Singles chart in July 1991, and "I Will Be Here For You," which went to No. 27 in November 1992. "I'll Lead You Home" debuted at No. 16 on The Billboard 200, one of the highest debuts by a Christian act; on the Top Contemporary Christian chart, it held the No. 1 position for 11 consecutive weeks.

Opryland Music Group VP Jerry Flowers says, "I think the personal touch he found when he came over here made the difference. I think once he got over here and saw how the systems work, how we approach things, and how the people respond, he told us it felt like family."

Smith says he's "excited" about having his songs actively pitched. Before the sale, Smith's companies were administered by Reunion Publishing, but he has never had a song-plugger. He says it was something he had always wanted but was so busy that he had never taken the time to hire someone.

In addition to working his catalog to the Christian, country, and pop markets, OMG will be promoting Smith's new efforts. "The futures deal I did with them was a split-publishing [agreement]," Smith says. "I've got to come up with a name for the new company . . . We thought about Rocketown Publishing [Rocketown is the name of Smith's teen music venue outside of Nashville], but we want to make sure there's not a conflict. I'll probably decide within the next week."

Smith says his wife, Debbie, who has written with him such signature tunes as "Friends," was co-owner of the companies he sold to OMG and will most likely write for his new venture.

"I think they'll really produce a lot of activity on the catalog and the futures deal. I think it's another opportunity of networking me with some other people in terms of writing," Smith says. "I think it will spur me on. When I start networking, it inspires me."

OMG shares his enthusiasm. "I believe this is the beginning of a new chapter in his songwriting," says OMG creative manager Kendall Hewitt. "He has expressed openness to writing beyond his projects. I'm excited to have the opportunity to work with him."

OMG initiated its Christian music division last spring. So far, the only other Christian writer it has signed has been hit tunesmith Jeff Borders, and Flowers proudly reports that out of 12 songs Borders has written for OMG, the company has holds on eight of them. Flowers sees the signing of Smith and Borders as elevating OMG's profile and showing its commitment to the Christian market.

NO.1 SONG CREDITS

TITLE · WRITER · PUBLISHER

HOT 100 SINGLES

ONE SWEET DAY • Mariah Carey, Michael McCary, Nathan Morriss, Wanya Morriss, Shawn Stockman, Walter Afanasieff • Sony Songs/BMI, Rye/BMI, Sony Tunes/ASCAP, Waltyworld/ASCAP, Black Panther/BMI, Vanderpool/BMI, Aynaw/BMI, Shawn Patrick/BMI

HOT COUNTRY SINGLES & TRACKS

BIGGER THAN THE BEATLES • Jeb Stuart Anderson, Steve Dukes • Timbuk One/ASCAP, MRBI/ASCAP, Chickasaw Roan/ASCAP, Emdar/ASCAP, Texas Wedge/ASCAP

HOT R&B SINGLES

NOT GON' CRY (FROM "WAITING TO EXHALE") • Babyface • Ecaf/BMI, Sony Songs/BMI, Fox Film/BMI, EMI Blackwood/BMI

HOT RAP SINGLES

GET MONEY • The Notorious B.I.G., Little Kim, Lamont Porter, B. Bedford, R. Ayers, S. Striplin • Big Poppa/ASCAP, Undeas/BMI, EZ Elpee/ASCAP, AFI/ASCAP, EMI April/ASCAP, Justin Combs/ASCAP

HOT LATIN TRACKS

AMOR • Cristian Castro • Fonomusic/SESAC

W/C's Top 10 Love Songs; Berlin's 'Purchase' Returns

LOVE THEM DO: OK, we missed our pre-Feb. 14 issue for the following survey done by Warner/Chappell Music that cites 10 of the publisher's all-time top-earning love songs. So let's say we're way ahead of next year's Valentine's Day. Words & Music also thinks there are a few surprises. Here's the list:

1. "As Time Goes By" by **Herman Hupfeld** (1931); 2. "When A Man Loves A Woman" by **Cameron Lewis** and **Arthur Wright** (1966); 3. "Wind Beneath My Wings" by **Jeff Silbar** and **Larry Henley** (1982); 4. "When I Fall In Love" by **Victor Young** and **Edward Heyman** (1952); 5. "Someone To Watch Over Me" by **George** and **Ira Gershwin** (1926); 6. "I've Got You Under My Skin" by **Cole Porter** (1936); 7. "The Rose" by **Amanda McBroom** (1977); 8. "Love Is Here To Stay" by George and Ira Gershwin (1938); 9. "Save The Last Dance For Me" by **Doc Pomus** and **Mort Shuman** (1960); 10. "I Only Have Eyes For You" by **Harry Warren** and **Al Dubin** (1934).

One ironic note: As a lyricist, Ira Gershwin, who with his brother George leads the pack with two top 10'ers, was not overly fond of writing sweet love ballads.

by Irv Lichtman

NEW SONG DATABASE: Songscape, a database of music and recording listings, will appear on the Internet's World Wide Web March 1. **Ron McGowan**, VP of business affairs at the Genoa Group (Songscape's parent), says the database complements current services offered on the Internet by performing right groups ASCAP and BMI.

Songscape will provide "creative search methods based upon a variety of objective and subjective music classifications," McGowan says. "Our researchers created and assigned classifications for each song in the database based on standard industry categories such as performances, awards, hit information, and usages."

With this service, a music user can search for songs by key word groups or decades, along with conventional searches by title or even a specific word in the title, such as the all-too-common "love."

Songscape will be accessible at http://www.genoagrp.com/genoagrp.

WELCOME BACK, STRANGER: As Words & Music has happily stated with some frequency, the new musical theater scene may be awfully drab, but things couldn't be brighter in terms of productions of oldies that rarely, if ever, get revived.

At Carnegie Hall's Weill Recital Hall in New York, where conductor/musical theater scholar **John McGlynn** has done concert-version revivals in recent years, a six-performance concert version of **Irving Berlin's** 1940 hit "Louisiana Purchase" starts its run June 19.

The musical, revived at Connecticut's Goodspeed Opera House more than 20 years ago, has not had a production in New York since its first run. A sendup of Southern politics of the era, the show has a book by **Morrie Ryskind**, who a decade earlier shared a Pulitzer Prize for his work on "Of Thee I Sing," which had a score by **George** and **Ira Gershwin**.

One of Berlin's entries, "It's A Lovely Day Tomorrow," is not well-known now, but it used to get around and is one of Berlin's most engaging anthems of optimism.

The music director is **Rob Fisher**, a conductor who also knows those neglected musicals. Interestingly, Berlin will be sized up at Carnegie Hall June 1 when Fisher hosts "Irving Berlin/Musical Theatre For Teachers: A Workshop."

PRINT ON PRINT: The following are the best-selling folios from Hal Leonard Corp.:

1. **Red Hot Chili Peppers**, "One Hot Minute."
2. **Hootie & the Blowfish**, "Cracked Rear View."
3. **Allman Brothers Band**, "Definitive Collection—Vols. 1-3."
4. **Nirvana**, "MTV Unplugged In New York."
5. "Toy Story," soundtrack.

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QUARTERLY

ASIAN BREAKTHROUGH

Shiny, Impenetrable Images And "A Schedule From Hell": Marketing The Sino-Pop Idol

Andy Lau

By Mike Levin

Andy Lau is at the top of a 40-foot metal lamppost looking out over a steelyard in Hong Kong's New Territories. On the ground, a TVB crew is wondering when he will come down so they can get on with filming the singer's music video.

For the Hong Kong press who follow Lau like groupies, this is a prime photo op. For video director Connie Tung, it's a delay. "C'mon, lun's over," she snaps, but not too loudly, because Andy is more than king of a rusted pole; he's one of the kings of Chinese music, and no one in Asia rags on a pop munarch.

The video shoot is a short one—four hours, two locations and only one starlet—Monique—who spends her time wrapped in Andy's muscled arms and gazing into his smoldering eyes. It's quick because Chinese music-videos are formulaic—soft-edged clones of some nondescript original—just like the repertoire Lau and his fellow Canto-Kings have been releasing lur the past 15 years.

But formulaic or not, Chinese pop music is Asia Pacific's favorite. For every Kenny G or Elton John album that sells across the region, Lau will sell three. This happens because the 34-year-old is so firmly entrenched as a star—not only in music but alsu in movies (media time is limited, and companies must maximize product exposure)—that it is difficult to think of pop music without him. Imagine Christmas without Bing Crosby.

Lau's fans see him as a father figure, as a brother and as a sex symbol. He's also a symbol of good times and good feelings. It's not so difficult to understand; when

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THE ASIAN TRAIL

Touring Boosts Sales, But Foreign Acts Should Be Prepared To Spend Time And Press The Flesh

There are two misconceptions about Western music in Asia. One is that big-name artists sell themselves; and the other is that any artist can tour anytime.

Regional marketing managers seem to be the only ones to understand that international artists are no longer the sure-sell they once were. They'll tell you Asian markets have to be worked like a Mary Kay cosmetics seminar—"network or die." And even after six countries and 60 promotional interviews, foreign acts can be easily forgotten because there are few live-music venues available for concerts.

Some Westerners have understood the clues, and two do it better than anyone else. Kenny G and Bon Jovi not only consistent-

Continued on page APQ-4

Kenny G is guaranteed access to concert venues when he decides to tour.

PACIFIC TREND WATCH

Radio Turns Up

Deregulation trends and a new breed of programmers are helping Asia's most important marketing tool shed its bad rep

By Mike Levin

There is no mistaking music-radio's reputation across Asia: inflexible management; boring middle-of-the-road playlists: and rote-minded DJs and programmers. Throw in a healthy dose of government regulation and the medium seems out of step with satellite and cable TV and diversifying consumer demands.

The trouble with reputations is that they tend tu stick around after reality has changed.

Radio may still be a step or two out of synch with listeners' tastes, but deregulation trends and a new breed of management and programmer are changing the medium's staid image. With 100% penetration, it remains Asia's most important music marketing tool.

Radio has never really been exploited further than simply disseminating ambient music, and collecting healthy payola from record companies to do it. "There's a long way to go before we get Western-style formatted radio, but the increase in new commercial stations is making programmers think," says Mike Mackay, GM of STAR Radio, the region's only satellite-radio broadcaster.

Deregulation not only has allowed dozens of new advertiser-driven stations to grow, it has also helped dissolve antiquated laws that for decades kept Japanese-language programming out of Taiwan and South Korea, and Chinese music out of Indonesia.

ICRT Radio programmer Mike Ryan

Although each country has separate and distinct laws, changes in one market have obvious effects on the others. When Malaysia allowed commercial broadcasting for the first time in late 1994, similar moves followed in Indonesia, Taiwan and Thailand. It also helped relax cable- and satellite-TV regulations at home and in Singapore. It could have been a coincidence, but not likely.

PROGRAM EXPERIMENTS

Markets like Hong Kong, the Philippines and Singapore have had open and saturated

Continued on page APQ-5

asia pacific Quarterly

ARTISTS & MUSIC

TAIWAN—For major players in Chinese repertoire, Taiwan's pivotal market position remains the main focus. BMG Entertainment International's recent purchase of instrumental and pop indie Elite Music is a move to strengthen its competitive presence, as the major labels increasingly buy up local companies. A new label, headed by Elite owner David Jerng, will be established under BMG and will focus on acts that can be distributed reginnwide. Elite currently has 25 artists on its roster, including Hong Knng actresses Guan Tze Lin and Lio Jah Ling.

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SOUTH KOREA—Three years of lobbying by international music executives—led by Warner Music International and Sony Music—could finally help the major labels increase the number of non-domestic releases in Asia's second-largest established market. A recent announcement from Korea's Ministry of Communications says the government plans to reduce censorship restrictions on audio products released by foreign-invested joint ventures. Although big domestic record companies continue to insist this will hurt their business, many leel the emergence of music publishing in the country and international trade pressure will allow international subsidiaries to triple their numher of releases within two years.

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CHINA—Copyright protection continues to be a painfully slow process in China. While the level of pirate CDs on the streets of Hong Kong and Singapore appears to have dropped, insiders at CD factories in southern China say the output of counterfeit music albums in their area during 1995 equalled that of 1994, contrary to reports by anti-piracy organizations.

They also say production of other pirate software, such as games and videos, increased between 500% and 1,000%. Despite U.S.-Beijing negotiations, experts claim the situation is unlikely to change for the next 10 to 20 years because of the central government's lack of judicial control in areas where the factories are located.

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HONG KONG—MCA Music Entertainment International's whirlwind move into Asia has provided some interesting lessons for the industry. Even with four new artists under development and two more on the way this year, MCA spent as much of its first year in the region learning about real-estate and labor realities as it did about A&R. After setting up MCA's regional office in Hong Kong and seven country offices in seven months, senior VP Greg Rogers feels the lahel will make a move into alternative repertoire because it fits the personality of his staff. He also sees a regionwide consolidation of distribution by all the international labels to help control costs—and because some markets still have restrictive import practices.

MCA.

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SINGAPORE—Dick Lee's new contract with Warner/Chappell is raising music publishing consciousness for an increasing number of local songwriters. Singapore has been a regional leader in all royalty payments, but with Warner/Chappell, BMG Music Publishing and EMI Music Publishing finally establishing offices here during 1995, the market appears ready to accept mechanicals as a major revenue-generator. These royalties rose 22% in 1994 and about 40% last year. This is good news for composers like Eric Moo, Chen Jia Ming and brothers Wei Shiong and Shi Shiong Lee, who have broken out of the local market to sell their songs regionally. Dick Lee hopes to use his deal with Warner/Chappell to write for Broadway musicals.

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INDONESIA—Indonesia has yet to shake some aspects of its frontier image. Despite big improvements in copyright protection and retailing, international record companies are finding that new foreign-investment laws are not as clear as they once appeared. In November 1995, the local government finally agreed to major-label purchases of local licensees. But so far, only Warner Music International has been able to complete the deal with Hemagita. Other labels are hesitating because they say tax regulations and severe limitations on distrihution and CD-importing make investment questionable. Most will keep the true extent of their local dealings "under the table" for at least a year until the government relaxes restrictions.

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MALAYSIA—A small wave of international alternative-music sales that started in Hong Kong, Singapore and Taiwan during 1995 is spreading to neighboring countries. In Malaysia, music executives say they must now fit alternative into marketing strategies—even if the volumes are nowhere near pop ballads—if they are to keep current with young consumers. When Western acts Green Day and Offspring passed the 50,000-unit mark last year, local subsidiaries of major labels jumped on the bandwagon. Many cite airplay on new, private radio stations like Time Highway as a showcase for new music. Also, exposure in urban nightclubs and a growing promotional presence in retail outlets are pushing A&R executives to start the search for domestic alternative acts.

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TAIWAN—A trend toward nationalism is creating a new sound in Taiwan. Bob Chen and his New Formosa band are blending Mandarin, Taiwanese, Hakkanese and native aboriginal dialects into modern grassroots pop, encouraging people to "get along together." Rock Records is also moving into a similar repertoire with Black List, an indigenous-based music group which believe native Taiwanese music is the base for virtually all Asian styles. Rock artists Wu Bai & China Blue are taking Taiwanese oldies and turning them into rock 'n' roll anthems. Many in the industry enjoy the trend, saying that the market needs new music and that this new repertoire is not only creative but adds to a national feeling.

Wu Bai & China Blue

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MALAYSIA—Asian music-award shows are so numerous and varied that a lack of standardization gives them little effect on record sales. In Malaysia, an exception to the rule is forming. The "Anugeran Industri Muzik" (Music Industry Awards) are not only recognized as a definitive industry benchmark, they are also boosting sales for winners. Bahasa R&B artist Ning Baizura saw sales of her debut album "Dekat Padamu" increase tenfold to 200,000 units after winning 1993's best-new-artist award. With local media now adding an overall quality consensus to the event, executives view each award with enthusiasm. The third-annual affair will be held in March, featuring 17 awards frum best English album to best sound engineer. ■

Ning Baizura

CREDITS

Billboard's first Asia Pacific Quarterly was written by **Mike Levin** in Hong Kong with reporting and contributions from **Hiroshi Fuji** in Taiwan, **Gary Van Zuylen** in Thailand, **Alexandra Nuvich** in Malaysia, and **Philip Cheah** and **Gerrie Lim** in Singapore.

MARKETING AN IDOL

Continued from page APQ-1

he started his career, much of Asia was still experimenting with the telephone.

His success has as much to do with rapid socioeconomic development as it does with music. In the 1970s, record companies like Warner and PolyGram found a recipe of middle-of-the-road ballads and cover versions that consumers accepted as their expression of a positive future, and packaged it as contemporary entertainment. How else could a 15-year-old girl and her father sit together on a Saturday night and sing the same karaoke songs?

"Have you ever seen a Chinese person sing a sexy song? No [label] wants it. [The music industry] is not about life's problems and personal development; it's ahout an emotional connection," says Lau in excellent English. "My voice is far from perlect. [But] if my songs can move you, then it's good music."

SELF-CONTAINED UNITS

Asian celebrities are sell-contained units—singers who act, actors who sing—and all of them complete with shiny,impenetrable images. They are surrounded by publicity machines that never reveal human failings and a media that rarely asks.

IN THE 1970s, record companies found a recipe of MIDDLE-OF-THE-ROAD BALLADS AND COVER VERSIONS that consumers accepted as their expression of a POSITIVE FUTURE, and packaged it as CONTEMPORARY ENTERTAINMENT. How else could a 15-YEAR-OLD GIRL AND HER FATHER sit together on a SATURDAY NIGHT and sing the same KARAOKE SONGS?

In the midst of this, Lau strides like a myth. But a mid-30s sex symbol?

"It's nice sometimes, but it's only part of my image. It's acting, the same as when I try to make people believe I'm a musician," he explains.

It's this ability to flash personal glimpses that endears him to the public. Even Monique the model gushes about how well he connects with people and "understands his own heart"—a fan's way of saying that they don't make them like this anymore.

400,000-UNIT "BUST"

Lau's new Cantonese release in April and a Mandarin record in the summer will be considered busts if they don't sell a combined 400,000 units. There is little chance of that happening, because record companies still expect about 60% of their sales to come from singers like Lau. And there are any number of ways to achieve that goal.

After the video shoot, there's time for a quick bite before heading off to TVB's studios to appear in the top-rated "Jade Solid Gold," a Saturday-night Hong Kong TV staple featuring four of the genre's top stars singing to canned music in front of a teenage audience.

Then it's a few more interviews, a late-night ride back to the recording studio Lau co-owns to finish off two tracks on the new album, a couple hours of sleep and a morning flight to northern China for six weeks of shooting on Lau's 85th feature film.

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Plug into the world of MTV

MUSIC TELEVISION

Hear the buzz that's sweeping through Asia.

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MERCHANTS & MARKETING

TAIWAN—Two wholesalers and more than 100 retailers have ceased operations during the past year, a result of declining sales of Chinese pop music. The closure of the wholesalers has left several local record companies with hundreds of thousands of dollars in unpaid bills. Many of the retail stores closed because they could not compete with large chain stores now dominating the market. Tower Records has opened its third store, while local chains CD Link and Rose Records plan to open about 50 branches nationwide during the next five years. Label executives in Taiwan say they prefer chain stores because they can keep a closer eye on their product and because sales feedback is faster.

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HONG KONG—Local record retailing is turning out to be almost as interesting as the music product it sells. The opening last year of HMV's 30,000-square-foot megastore created a fundamental change not only in how Hong Kongers buy their records, but which music they purchase. Many, including local giant chain KPS, admit that HMV is almost singlehandedly shifting locals away from mom-and-pop shops to deep-catalog stores. This new selection has also been behind a shift from Chinese pop idols to new domestic and international artists, who now account for well over half of all sales (compared to about 30% in 1994). HMV will open its fourth local outlet this summer and has plans to expand into Taiwan, Singapore, Malaysia and Thailand in the near future. KPS plans to add six more stores to its current 25 by the summer and has already spread to Taiwan, where it operates two outlets in Taipei.

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THAILAND—Parallel importing is gaining strength in Thailand because retailers say international labels aren't quick enough with new releases and don't hold sufficient stock. High prices on mid-line CDs are also hampering the introduction of new product. Tower Records says it continues to purchase inside its own network and use mail-order catalogs for large quantities. Local retailer Jam Session says that even though taxes and premium shipping costs raise the price of direct imports, it is worthwhile for stores that want to have new albums available for customers.

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SINGAPORE—To capitalize on the synergy between neighboring markets, regional independent label Pony Canyon is teaming up with Thailand indie Eastern Sky Productions for mutual artist releases. Pony Canyon will launch Eastern's Thai pop group Proud in Singapore, while Eastern will reciprocate with Pony Canyon's hardcore Singaporean rockers Stompin' Ground in Thailand. The releases will be simultaneous in March or April and will include live concerts in each market.

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MALAYSIA—Following a year-and-a-half in which music sponsorship by Salem Cigarettes, was deemed inappropriate because it "promoted smoking, drinking and mixing freely," the company is making a comeback on the concert scene. It sponsored New Year's concerts by local stars Ella and Zainal. During Salem's absence, live-music promotion was taken over by a host of new players, including local publishers, labels and brewer Carlsberg. (That beer-company sponsorship would not promote drinking is one of the legal ironies that exists in most Asian markets.) Most local executives say they missed Salem's promotional muscle and that the main effect was fewer concerts during 1995. The company's return has been broadly welcomed, although some local managers feel that more competition is better for the market. ■

TOURING

Continued from page APQ-1

ly outsell all other Western artists, they are virtually guaranteed access to concert venues when they decide to tour.

"Consumers here like to see the artists, so if you aren't willing to spend time here, you just don't get it," says Shen Po Chen, BMG Entertainment International's regional label manager. "Kenny and his manager know how to deal with people in Asia. They understand how to push a new album."

For each release, the U.S. saxophonist will make at least one concert tour, often adding an extra trip to South Korea, which accounted for the majority of regional sales for 1994's "Miracles" (1.3 million units) and 1993's "Breathless" (1.5 million).

BMG's country offices love promoting the lyric-less ballads, which fit so neatly into Asia's pop mentality. A proposed March tour would be the highest international priority for local executives, who can work an entire catalog campaign around a Kenny G tour.

Bon Jovi shot the video for its "This Ain't A Love Song" in Thailand.

SOURCING LOCAL TUNES

"[Kenny G] knows his target audience and is always sourcing local tunes to blend with his music, which shows he cares about the market," says Caroline Quek, promotions manager at BMG Singapore.

Kenny G included Chinese folk songs on his last two albums: "Spring Breeze" on "Miracles" and "Jasmine Flower" on "Breathless," which contributed to combined sales of more than 200,000 in Singapore, a market of only 3 million people. A new tour could add between 20,000 and 50,000 units to catalog sales.

In Hong Kong, both HMV and Tower say they devote entire store sections to Kenny G albums when he appears locally. "For any artist who is so in tune with, and important in, Asia, [BMG] is very prepared with everything we need, such as promotional material and back-catalog albums," says HMV managing director Phillip Kung. "We can triple sales in a matter of days."

In Taipei last year, Tower reported a fivefold increase in sales when Kenny G played two concerts. "It depends on which artist, but concerts are usually more helpful than promotional tours," says Tower's regional store manager, Jagger Yang.

BON JOVI'S COMMITMENT

Bon Jovi's performances are the best marketing tool available in Southeast Asian markets where rock music has a strong following. PolyGram Thailand says the group's annual tours have pushed sales of its last two albums past the 200,000-unit mark. A proposed tour in June will be promoted heavily on radio and TV and is certain to boost sales of the band's entire catalog.

The band's commitment to Thailand, which includes shooting its "This Ain't A Love Song" video there, has made Bon Jovi a solid favorite—although the video was panned by local critics as "culturally insensitive" and may have hurt record sales. Yet many fans say the group is the only Western act they expect to see perform regularly.

PolyGram Thailand says it considers Bon Jovi to be a long-term investment and that live concerts are the best way to build up promotional recognition.

MEDIA MECHANICS

Malaysia and Indonesia are similar markets where the band has a huge teenage fan base. "This means [Bon Jovi] is highly dependent on media mechanics," says Paul Nathan, PolyGram Malaysia's international label chief. Often, music executives aren't prepared for the consumer response."

Nathan notes that the band's 1995 concert near Kuala Lumpur attracted 30,000 fans but only boosted sales by about 20%, despite a strong two-week promotional blitz by private radio station Time Highway. Victoria Music Center manager Jenny Lim says retail demand was three times higher than normal following the concert, but that there was no catalog campaign ready at the time.

Across the Straits of Mallaca, a Jakarta performance in 1995 suffered a small amount of fan violence yet created a huge demand for product. "The concert was so successful that it created as big a sales push as I've ever seen for an international artist. We didn't have enough in stock to meet the demand," Anthony Shih, managing director of PolyGram licensee Suara Sentral Sejati, said at the time.

But even the biggest names are not guaranteed sales success by simply showing up in Asia. Strict performance-regulations and a lack of adequate venues, a diminishing number of large promoters and a growing preference by local fans for local [cheaper] artists are all exerting a dampening effect on big-scale international concerts.

REGIONAL MARKETING MANAGERS seem to be the only ones to UNDERSTAND that INTERNATIONAL ARTISTS are no longer the SURE-SELL THEY ONCE WERE. They'll tell you ASIAN MARKETS have to be WORKED like a MARY KAY cosmetics seminar—"NETWORK OR DIE."

HOSTILE GOVERNMENTS & SOLD-OUT VENUES

Problems can range from a government that doesn't encourage Western music in South Korea to venues in Hong Kong and Taiwan that are booked up months, and even years, in advance.

During the past two years, all but one company capable of regional promotion—Midas Promotions—has folded, although some Australian firms, such as SunVic Productions, are starting to enter the market.

"With the facilities out here, these big [Western] tours are just too expensive for small venues. Our key to survival has been working with artists who are sensitive to the conditions in Southeast Asia," says Midas MD Michael Hoskings.

"One of my aims is to create a circuit within a country," he continues, "Why do only one or two shows in Jakarta when there are 190 million people in the country?"

Locally, Midas is the only full-time player in Hong Kong; Master Arts and Yu Kuang are the main names in Taiwan; Lushington Promotions handles international acts in Singapore, and the Philippines has a network of local promoters. M-Line has Western promotion to itself in Thailand, Mahir Events is the only promoter capable of handling international acts in Malaysia, and Western concerts in South Korea and Indonesia are left to one-off local operators. —M.L.

RADIO TURNS UP

Continued from page APQ-1

airwaves for many years, although it has taken until now for station management to experiment with styles and programming.

"Change happens slowly because the main concern is to stay within the middle of the road where advertisers are most happy," says Matt Hackett, business-development manager of Hong Kong's Commercial Radio.

There are still no pan-regional absolutes for a medium that attracts between 10% and 20% of music-industry advertising. While big advertisers in Taiwan, Hong Kong, Singapore, Thailand and South Korea have migrated to television, in Malaysia, Indonesia and the Philippines radio remains the biggest music-revenue generator.

Younger listeners knock Asian radio for its narrow repertoire focus where leading AM (70% of all stations) and FM frequencies concentrate on Top-40 and adult-contemporary playlists. Programmers say the market's overwhelming preference for pop music doesn't allow much experimentation.

ENGLISH IN SINGAPORE

Singapore's radio is virtually dominated by English stations, all relying on strict pop rotations. Perfect 10 is Top 40-driven; Class 95 programs hits from the '70s and '80s; and One FM focuses on an older AC format. But Singapore's international youth are now looking for some form of programming segmentation.

Because of this growing shift, "It's amazing how radio hasn't picked up on [popular repertoire like] jungle. Radio stations in other Asian countries pick up on trends faster as there is a clearer idea of formats," says Simon Nasser, marketing manager for Valentine Music Promotion.

Thailand is a radio monolith with nearly 500 stations covering the country. Yet the most successful concentrate totally on Thai pop music. The most successful are owned and programmed by the two biggest domestic record companies, Grammy Entertainment and RS Promotions. Grammy's Hot Wave and Radio Vote stations are estimated to hold a 30% share of Bangkok's listeners.

Many feel satellite networking of Bangkok's stations will bring rural Thailand's preference for folk and country music into the programming mix.

Indonesia also has about 500 stations covering its huge geographic area. Most of the major players are government-run and focus entirely on pop music, although deregulation is allowing private stations with alternative formats to emerge. Independent leader Prambors allows some programming flexibility, while DMC and Sonora split their programming equally between international and domestic pop music. Mustang started as a pop station, but veered into AC music last year because of a growing consumer demand. Outside Indonesia's cities, rural-oriented stations focus on all forms of domestic repertoire.

DEREGULATION not only has allowed DOZENS of new ADVERTISER-DRIVEN STATIONS to GROW, it has also helped DISSOLVE ANTIQUATED LAWS that for DECADES kept JAPANESE-LANGUAGE PROGRAMMING out of TAIWAN and SOUTH KOREA, and CHINESE music out of INDONESIA.

TAIWAN TRENDS

ICRT, Taiwan's only English-language station, depends on an adult-contemporary playlist weighted toward international music. The government-run Broadcasting Corporation of China is the strongest network, with seven frequencies carrying everything from sports to classical music, while the relatively new Voice Of Taipei has drawn listeners by offering a wider variety of western and Chinese music as well as talk shows about such controversial topics as pre-marital sex and homosexuality.

"Listenership here is lower than in other countries in Asia. The main problem that Taiwan stations face right now is building a format and sticking with it," says Mike Ryan, ICRT's program director.

Hong Kong's Commercial Radio (CR) has three stations that focus on music. CR1 draws most of the 15-to-24 demographic, with a near-total reliance on Chinese pop music, while CR2 is experimenting with a format that allows DJ flexibility and only plays original compositions. Metro Radio's FM Select and Hit Radio stick to a rigid AC and Chinese-pop-music rotation.

Malaysia's top radio stations are government outlets that penetrate both rural and urban areas. Radio Muzik dominates with a format of international and Malay pop but is getting pressure from the country's first private station—Time Highway—which features personality-driven DJs and playlists that can range from pop to house music.

"If Time Highway were to go nationwide, it would definitely give the [government stations] a run for their money," says Mohammed Firhad, label manager of BMG Malaysia.

KOREA'S DOMESTICITY

Music-radio programming in South Korea is surprisingly limited for a market nearing half-a-billion dollars in record sales. The main reason is a dominance of government-run stations, such as KBS, MBC and SBS, that have not varied their formats in over a decade. Fierce Korean nationalism dictates a near-total radio reliance on domestic music, about 90% of which is pop repertoire.

The Philippines offers the widest variety in programming, but tries to be "all things to all people and rarely satisfies anyone," says Dyna managing director Huward Dy, who nonetheless says his ad spending on radio increases about 20% a year.

Most music executives feel television will slowly drain radio of its advertising dollars until formatted programming emerges. But, with many governments determined to hold onto broadcasting authority, this could take some time. ■

PROGRAMMING

TAIWAN—Although Channel V and MTV dominate the local music-television market, smaller cable stations like Hua Wei, San Li, New Friend and Buo Shin are finding room for their own programming. Hua Wei blends Mandarin, Western and Japanese videos, while the others air mostly Mandarin and Taiwanese artists. Videos can run record companies about $4,000 per airing and are being challenged by music variety shows—similar to the ones that are so successful in Hong Kong—for time on domestic channels. Promotion consultants say that these shows are becoming so popular that artists are lining up to appear.

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MALAYSIA—Local record executives are awaiting the mid-1996 launch of satellite broadcasting on the MESAT system to help format music for the first time on radio and TV. While there are no firm forecasts on how much music programming will get airplay via satellite, it appears certain that at least one TV channel will be devoted to music and that eight of the radio stations will feature formatted programming. Currently, Malaysian TV carries only a few hours of music programming each week, and radio offers a mish-mash of everything from MOR to heavy metal. Demand for music programming has increased dramatically during the past 12 months, and the only stumbling block is censorship laws, which tend to be strict for all types of music.

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SINGAPORE—MTV Asia's recent deal to broadcast its Mandarin Top 20 countdown on the Television Corporation Of Singapore (TCS) follows the introduction of "MTV Most Wanted" on the same network last year. Because satellite receivers are banned and the city-state is not wired for cable TV, these programming deals are vital for MTV to gain broader exposure for its programs in an ongoing competition with STAR TV's Channel V, which also has a broadcast deal with TCS.

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THAILAND—Grammy Entertainment—Thailand's largest entertainment company—is starting to influence cable-TV programming on IBC (one of the country's two cable systems) after purchasing an 18% share of the network in mid-1995. IBC has about 120,000 subscribers. One of its channels is primarily devoted to music and is now more successful than Sky TV's Channel 2 music-TV competitor, according to local insiders. Most, but not all, of IBC's music programming comes from Grammy, while Channel 2 is mostly international-label supported. The battle heated up early in 1996, when STAR TV's Channel V launched a 24-hour Thai-repertoire channel.

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SINGAPORE/MALAYSIA—In the first move of its kind in Asia, Internet users now have access to local, online music information in these two neighboring countries. In Singapore, Pacific Internet offers a web site featuring news and reviews of music, film and theater. The site has been set as a guide to local nightlife, which is among the most active in the region. In Kuala Lumpur, the city's Hard Rock Cafe also has set up a web site that features information and, in the future, music samples from local artists such as Ning Baizura, Shima and Hattan. The site's goals are to increase exposure for local acts and provide opportunities for overseas bookings at the Hard Rock Cafe. ■

MARKETING AN IDOL

Continued from page APQ-2

It's a schedule from hell, yet one that Chinese stars adhere to for most of each year and accept with no more than a frustrated grunt. "People like to think their [icons] are perfect, like everywhere else. But they also want them to work hard and be successful in a competitive sense," says Alex Chan, PolyGram Far East's regional marketing manager for Southeast Asia.

STARS' COMPARTMENTALIZED LIVES

Stars must compartmentalize life when there are two Mandarin and two Cantonese albums to be released like clockwork each year—as well as dozens of public appearances, charity work and fan-club events that are mandatory to keep the image intact.

"Their longevity is based almost entirely on being able to develop a positive image and keep it in the media constantly. Talent really is almost a second thought, but these artists are the hardest-working people I've ever seen," says Paul Ewing, a 22-year Asian veteran and former Warner Music International VP and regional director. Lau spent most of his career as a Warner artist before moving over to his manager's Music Impact label in 1995.

But things are changing. Pop idols are losing chart position because of media overexposure, tired repertoire and the relatively new concept of consumer choice. For the first time, Asian youth are beginning to experiment with personal development, even if it means looking at a few of life's problems.

Lau's film career has been the base for his recording success because "I've always been a better actor than singer," he admits. In movies, he plays the loner, the rebel and the bad boy (with a heart of gold); onstage he is the role model in white Armani or post-Edwardian ruffles.

ASIAN CELEBRITIES are self-contained UNITS—singers who ACT, actors who SING—and all of them complete with SHINY, IMPENETRABLE IMAGES. They are surrounded by PUBLICITY MACHINES that never reveal HUMAN FAILINGS and a MEDIA that rarely ASKS.

The contrast allows him to deflect the constant celebrity pressure of which he is obviously tired. It also is preparing him for a life where not every need is catered to. "I like being everyone's friend, but not their pet," he says.

Lau may still scour fan and fashion magazines to see whether they have more photos of him or fellow Asian superstar Jacky Cheung, but he's mature enough to see the trend toward younger, hipper music. "I've always felt that singing is where I really connect, but the [record company's] bankroll has never been there to try anything different," he says.

Perhaps it was what his fireman father meant when he let Andy know that singing was not a smart choice for wise young men. "School was never an option for me," says Lau, who nevertheless ended up in an artist-development program at TVB.

By age 20, when classmates Chau Yuen-Fat and Tony Leung went after movies, Andy was funneled by Hong Kong's media giant into the pop-icon stream. There was no real choice; he was young and wanted to be famous, regardless of the price.

Andy Lau's fans see him as a father, a brother and a sex symbol.

There are 20 or so teenage fans waiting at the barrier as Lau leaves the TVB studio. It's late, and he can only manage a weak wave. As he climbs into a company Land Rover, he mutters, "I told them not to come, but they did. What can I do? They're just young girls." ■

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In just under a decade, Emil Chau has brought 18 albums to No. 1 on the Chinese music market sales charts. Over the past three years, he's sold out 52 concerts in mainland China, Taiwan, Hong Kong, Singapore and Malaysia. He's been showered with awards in five separate music markets, and in the process become one of the most recognizable faces -- and voices -- in the Chinese world.

But fame, fortune and sales are not why Emil Chau is in this business. He's in it for the music.

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Relying on his songwriting and musicianship rather than a steady supply of cover songs and flashy stage shows , Emil has earned the love of music fans throughout the Chinese world and proved himself to be one of the region's top talents.

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10 YEARS, 19 ALBUMS, AND HUNDREDS OF C

EMIL CHAU'S SOLO CONCERTS

Emil Chau has sold out concerts in Chinese communities across Asia. Later this year finds him heading off to satisfy fans across the globe, with concerts scheduled in Europe, North America, Japan, Australia and New Zealand.

July 1993 Taiwan SOLD OUT
October 1993 Beijing SOLD OUT
October 1993 Shanghai SOLD OUT
October 1993 Chengdu SOLD OUT
October 1993 Chongqing SOLD OUT
December 1993 Hong Kong SOLD OUT
July 1994 Taiwan SOLD OUT
September 1994 Hong Kong SOLD OUT
November 1994 Singapore SOLD OUT
July 1995 Taiwan SOLD OUT
September 1995 Malaysia SOLD OUT
September 1995 Singapore SOLD OUT
January 1996 Hong Kong (13 shows) SOLD OUT

And look for these concerts later this year:

March 1996 Mainland China•April 1996 Australia•April 1996 New Zealand•September-Oc
September-October 1996 Canada•September-October 1996 Europe•September-October 1996 Japan

ACK RECORD

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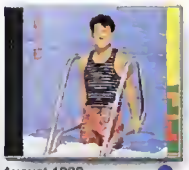
EMIL CHAU'S ALBUMS

Emil Chau's bottomless wellspring of creativity has produced 19 albums in less than 10 years. Whether he's singing Mandarin Chinese, English or Cantonese, Emil's unique talent and catchy melodies have propelled each of these albums to sell over 1000,000 worldwide.

September 1987 ●
Direction of the Heart

November 1991 ●
You Make Me Happy and Sad

January 1995 ●
I Am Willing To Wait



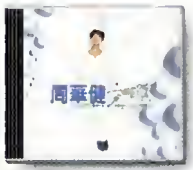
August 1988 ●
I Truly Gave My Love to You

May 1992 ▲
I Remember

April 1995 ■
You Stand By Me

September 1988 ▲
Sad Without You

April 1993 ●
The Flower Heart

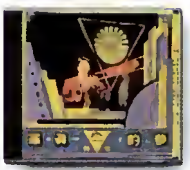


July 1995 ●
Love Follows Us

January 1989 ●
More Expectation

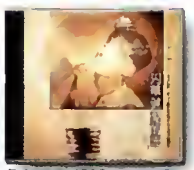
August 1993 ▲
Songs of Bird

December 1995 ■
Completely



November 1989 ●
The Truest Dream

January 1994 ●
Shining Tonight! Emil Chau Tour Live In Asia



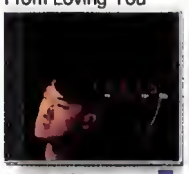
February 1996 ●
Light of Love

January 1990 ●
I Don't Want to Be Alone

October 1994 ●
Nothing Will Stop Me From Loving You

● Mandarin
■ Cantonese
▲ English

February 1991 ▲
Blue Bird



August 1994 ■
Music Brings Us Together

EMIL CHAU

BEHIND HIS GOLDEN VOICE LIES AN ACCOMPLISHED SONGWRITER AND MUSICIAN

Q: What motivates you to make music?

A: It's in my blood. I remember when I was very small, my family said I would react strongly to the songs on the radio. When I was in junior high school, we had to choose one extra-curricular activity, and although I was into basketball for a while, I was also chosen for the choir. I had more fun in choir. Whenever I heard those boys and girls' voices coming together in harmony, I felt so much energy, I just felt high. It was much better than basketball. So I just stuck with the singing.

Q: What makes your live concerts different from the typical Chinese show?

A: Most other shows have lots of dancers, lots of machines, lights, explosions ... but we just sit down, sing a song, then we talk for a while, then sing more songs ... I don't know why suddenly people enjoy a guy just singing and talking without any dancers or other distractions. I think the market has been over-saturated with big, Las Vegas-style shows for the past ten years.

Q: You've seen success in Taiwan, Hong Kong, mainland China, Singapore, Malaysia ... how do you explain this international appeal?

A: We still have a definition of this appeal -- it's still in the Chinese community. Take Malaysia for instance -- I don't think a native Malaysian will understand my songs as well as a Chinese person would. If I sing in English, it may be a little bit easier to broaden my appeal outside of the Chinese world. But that's not what I want right now. If I really want to break [out of the Chinese community,] I'll do it with Chinese music. I'm 35 now. I can't go back and learn the jazz piano. I'll never be able to write a jazz song better than a native jazz musician. But on the other hand, if I focus on Chinese music, no one else is in a better position to do it than me. This is the only way to break the barrier. And I think Westerners will really respect this sound, certainly more than someone who can sing English songs "just like them."

Q: From which artists do you derive the most pleasure and inspiration?

A: Simon and Garfunkel and the Beatles. I really enjoy the basic guitar sound. For me, the Beatles are the definition of popular music -- the wine, the life, the energy, the directness. Cui Jian from mainland China is another person I respect.

Q: Why do people call you the "Killer of Heavenly Kings?"

A: It came from a Hong Kong magazine. They were talking about my second Cantonese album, which was selling very well at the time. Hong Kong already has the four "Heavenly Kings" -- the four top-selling artists whose positions had been unthreatened for years. But during that period, my album sold better than the Heavenly Kings.

Q: But why didn't they just call you the next Heavenly King?

A: I think the only answer is that I'm different from them. For one thing, I don't dance; but I do play the guitar -- and none the Heavenly Kings play any instruments. I don't think Elvis could dance, neither could Paul McCartney, or John Lennon. And these are my idols. Most other singers from Hong Kong aspire to be the next Heavenly King. But that's not my style.

Q: Of all the aspects of your music career -- producing, performing, composing, recording -- which to you like the best?

A: The writing has given me the most pleasure. When I finish writing a song, it makes me feel alive. It makes me realize I'm still in the current.

Q: Could you ever imagine yourself just singing cover songs?

A: I could do it, but I wouldn't be happy. I think my voice is still the main reason for success in this industry, but I'm still not a very technically proficient singer. The writing still dominates and it's the reason I started my career.

Q: What's your next step?

A: We're going out for lots of concerts this year. We'll have concerts in Guangzhou, and for the first time, we'll be performing in the Chinese communities of New Zealand, Australia, America and Canada. I have 14 band members, and each one is the best from Taiwan. We've been working together for a long time, and they're willing to sacrifice their time to do the rehearsals. We really put our hearts out and give everything to our audience.

Q: You've already had enormous success in the music world. What keeps you going?

A: I look at it as a responsibility. I can tell I'm one of the best in Taiwan, and if I'm already one of the best in Taiwan, I am also one of the best in mainland China. And that's a very big responsibility for me. One thing I have been trying to do is change my style a little bit. I'm 35 now, and I need to face another new stage. I know I could continue doing the same style for five more albums and still make money, but I feel that I have the responsibility to experiment and do something new. I already have a big audience supporting me, and I think if I don't do it, no one else will.

Q: What sort of new styles would you like to incorporate into your music?

A: I'm thinking about blending mainland Chinese music and Taiwan popular styles together. But I don't really look at it from the melody or the kind of musical instruments we're using; that's not important. That's just like the clothing on a person's body -- it's just the outside. What's really important is the life. Many conservative Chinese people hide [their feelings] inside their heart. They don't let it out easily. But I really want to put some spirit into my songs.

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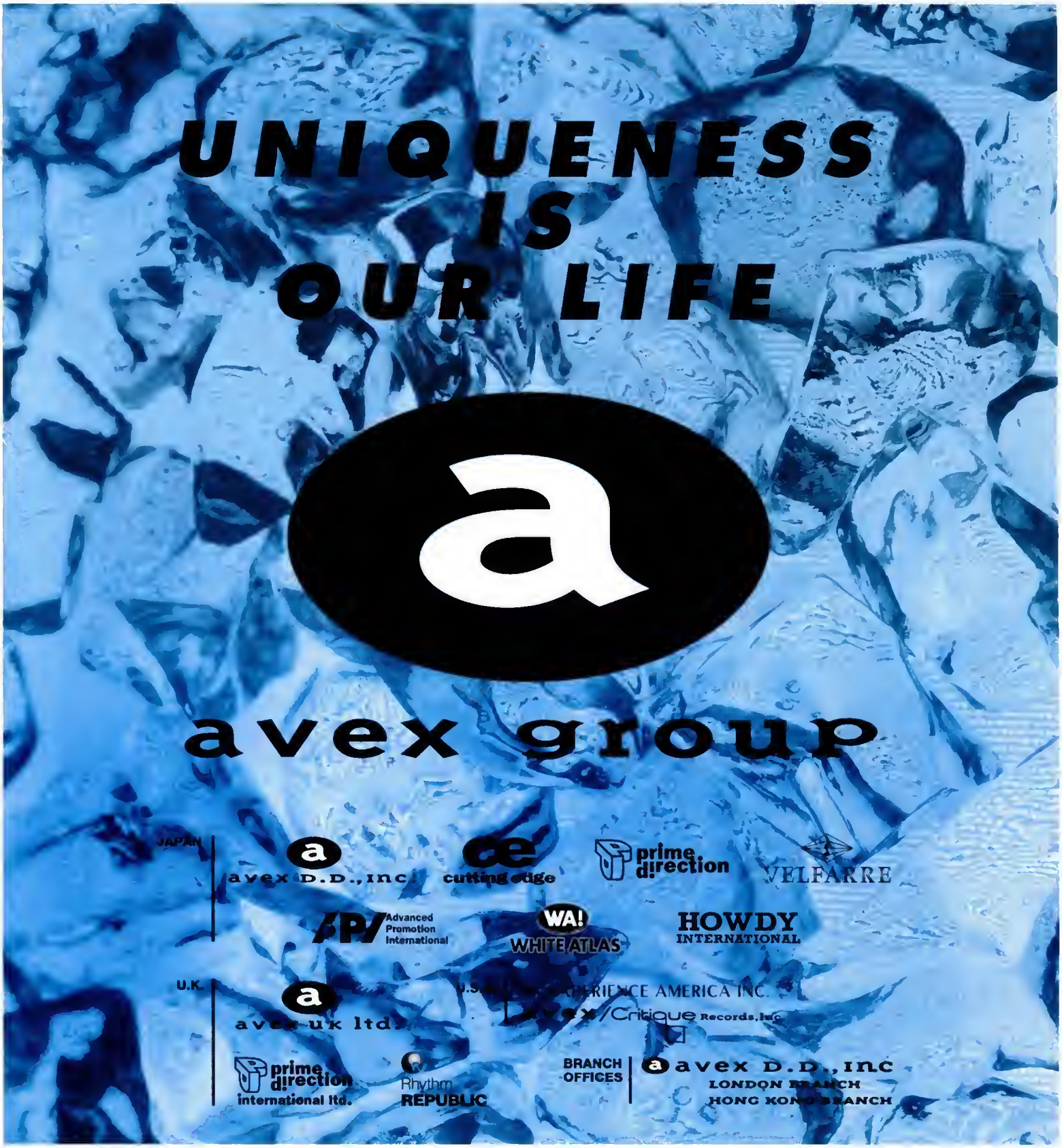

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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Established Acts Win Victoires

Rap Newcomers Alliance Ethnik, Ménélik Also Win

■ BY EMMANUEL LEGRAND

PARIS—Tradition was upheld Feb. 12 when France's premier music awards show, the Victoires de la Musique, crowned a crop of established acts—Maxime Le Forestier, Alain Souchon, Veronique Sanson, Celine Dion, and Johnny Hallyday—and left little room for new artists. Notable exceptions were rap acts Alliance Ethnik and Ménélik, which were honored as well.

HALLYDAY

Virgin Records' Souchon took the prize for album of the year, for "Defoule Sentimentale." Veteran Phonogram artist Hallyday triumphed with the award for best live show, while Polydor's Le Forestier took his first best male act trophy.

The women's Victoires went to WEA Music's Sanson (an award she had received in 1993) and Sony Music's Dion, who—as anticipated—took the honors for best Francophone act and best song ("Pour Que Tu M'aimes Encore").

Rap's showing came when Alliance Ethnik and Ménélik were celebrated as best upcoming band and best upcoming male act, respectively. Alliance Ethnik's K-Mel later said in a TV interview that a permanent rsp category ought to be created for the Victoires.

The choice for up-and-coming female act stirred some debate. The honoree, Stephend, is a former RCA recording artist, now free of a contract, who is managed by the co-producer of the Victoires show, Denis Lymon.

DION

The day after the awards show, on national radio network Europe 1, host Philippe Aubert asked bluntly, "Who is Stephend?"

PolyGram artists took two Victoires (Le Forestier and Zazie, the latter for video of the year) from nine nominations. Sony Music, whose acts also had nine nominations, triumphed with Dion, Ménélik, and Dan Ar Braz. Virgin France acts took four awards, which went to Les Innocents, KOD, Souchon, and Alliance Ethnik.

The export trophy for a Francophone album went to François Cabrel's 1994 release, "Samedi Soir Sur La Terre," which has mainly sold in Belgium, Switzerland, and Quebec. French-produced Deep Forest, whose 1995 album "Boheme" sold more than half a million copies outside France, was not eligible, because the act's vocals are not in French.

Tributes were paid during the Victoires to Tina Turner, Henri Salvador (who, with Ray Charles, performed a song from the '50s, "Le Blues Du Dentiste"), and Mireille, an "old lady" of French chanson.

A few hours prior to the ceremonies, Turner was made a Chevalier knight of the order of arts and letters by French Minister of Culture Philippe Douste-Blazy.

The Victoires show, held at the Palais des Congres in Paris, was broadcast live on public channel France 2 and on Europe 1.

Italian Executives Charged With Bribing Tax Officials

MILAN—Italy's anti-corruption investigations touched the country's music industry Feb. 5, when charges were brought against Guido Rignano, former president and majority shareholder of G. Ricordi & Co.

The investigations are part of Italy's Mani Puliti (Operation Clean Hands), which is led by Milan magistrates.

G. Ricordi & Co. was Italy's largest independent music publisher, distributor, retailer, and record label before being sold to BMG in August 1994.

Rignano has been cited on three charges of allegedly paying bribes totaling 50 million lira ($32,000) to state tax officials in 1990-92 in return for preferential company audits.

Rignano was charged along with 120 Milan-based businessmen and officials on similar counts. Angela Rusconi, whose Rusconi Publishing empire includes the newsstand merchandising of music CDs, will stand trial on charges of paying 70 million lire ($45,000) in bribes.

Former Prime Minister Silvio Berlusconi, whose Fininvest Groups holdings include the RTI record label

(Continued on page 43)

TV Ad Boosts Boyz II Men Sales In Japan

■ BY STEVE McCLURE

TOKYO—A TV commercial tie-in with Toyota has helped drive sales of Boyz II Men's Motown album "II" to nearly 1 million units in Japan.

The group is featured singing a track from "II" titled "Thank You" in Toyota's campaign for its Carib four-wheel-drive RV. The campaign also includes pictures of Boyz II Men in print ads, on prepaid telephone cards, and on in-store displays, including one at the main entrance of Tower Records' flagship Shibuya store in Tokyo.

"It's unusual for the Boyz to do this kind of endorsement," says Mariko Takahashi of the international product management section of Polydor K.K.'s popular music department. "Hakuhodo, the ad agency handling the campaign, wanted a midtempo song, and so it chose 'Thank You,' " Takahashi says.

BOYZ II MEN

The effectiveness of tie-ins in the Japanese market is shown by the fact that the "Thank You" single, released before the ads began airing in September 1995, sold poorly, while the album, released later, is nudging the 1 million mark (including imports). The campaign is also credited with boosting sales of Boyz II Men's "The Remix Collection" to 200,000 units in Japan.

Not bad for a group that, according to one industry insider here, expected album sales of only 80,000 units in Japan.

"It has worked out really well," says Carol Abe, who is in charge of international relstions at Nichion, the Japanese subpublisher for Boyz II Men puhlisher Famous Music.

The group last toured Japan in 1994. A 1995 tour was canceled, and there is no word on when they will next perform here.

The Toyota ad campaign is set to run until August.

Krones To Exit Columbia U.K.

■ BY ADAM WHITE

LONDON—Kip Krones, managing director of Columbia Records U.K., will leave his post April 1 to return to Nashville.

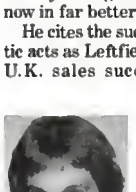
"People who know me well," Krones says, "won't be surprised."

U.S.-born Krones worked in Britain for 13 years, starting in 1980, moved to Nashville in May 1993, and then returned to London that July to take the Columbia post offered by Sony Music U.K. chairman Paul Burger, whom he calls "an old friend."

Krones stresses that his exit is the result of personal considerations. "It has been a difficult family decision, which had to be resolved at this time, due to the age of my children. I have kept my home in Nashville, to which I always planned to return." He has three children: two sons, 14 and 8, and a daughter, 12.

Burger says, "I am thankful Kip agreed to help rebuild Columbia three years ago. It is clear the label is now in far better shape."

He cites the success of such domestic acts as Leftfield and MN8 and the U.K. sales success of such U.S. artists as Mariah Carey.



KRONES

"Columbia is well-positioned for the challenging months ahead," Burger says.

Krones declines to discuss his Nashville plans beyond saying that he does not expect to return to artist management. This was the field in which he worked from 1977 to 1993, first at Caribou Management in the U.S., then as managing director of the U.K. division of Jerry Weintraub's Management III/Concerts West. He later established his own London-based firm, KRK Management, whose clients included the Outfield.

Krones says that at Columbia, he "loved building the domestic roster and the opportunity to work with a large team." His one professional disappointment is "that the U.K. singles chart is so hard to work with." Of his successor, Krones says, "I'm sure [Burger] will make an interesting appointment. He usually does."

Krones is an international director of the Country Music Assn. and hopes to stay on that board. Although he will be leaving Sony at the close of the company's financial year, he says he will not depart the U.K. until the end of his children's current school year.

French Producer Mary Exits BMG

PARIS—After 10 years with BMG, one of France's leading independent producers, Georges Mary, has switched to EMI.

The distribution deal covers all of the back catalog and forthcoming releases from Georges Mary Productions. The deal is for the world excluding North America.

Mary says, "I spent 10 great years with BMG, and I don't regret anything. I think the company has changed—not over money matters, but over the philosophy of how its business is done."

Mary says his productions have sold nearly 8 million units in France. During the past decade, Mary brought to BMG Canadian pop star Roch Voisine and teen star Elsa. He also owns a vast catalog of soundtracks, an area in which EMI is eager to expand. Mary will continue to act as co-producer and publisher for Voisine, whose four forthcoming albums will be with BMG.

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... and good luck for next year !

Thanks to all the other wonderful and talented artists whose performances contributed to the success of this gala event :
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RCA VICTOR
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Zomba Fortifies A&R At Jive, Internal Affairs

LONDON—Zomba Records U.K. is expanding to emphasize the development of domestic A&R.

Managing director Steve Jenkins has appointed A&R heads for two of the group's labels, Jive and Internal Affairs, and has strengthened its sales and marketing infrastructure.

Record producer Mike Peden is named director of A&R for Jive. He is currently represented on the U.K. charts as producer of the Lighthouse Family's hit single "Lifted" and has worked with Shara Nelson, Daryl Hall, Mica Paris, and the Chimes, among others.

Working with Peden will be producer and remixer Tosh, who is appointed A&R manager. Longtime Zomba staffer Tina Wisby is promoted to senior label manager at Jive.

At Internal Affairs, recording engineer Max Bloom is appointed A&R manager. He has assisted on most of Peden's projects to date, including engineering the Lighthouse Family's album. Internal Affairs is best known locally as the label outlet for Rednex.

Zomba's third imprint is Silvertone Records, which continues under the A&R direction of Roddy McKenna.

A new Zombs Records post is that of national accounts manager. Hans Griffiths joins the company in that slot; he was with Warner Music.

"Over the past six to nine months, U.K. repertoire has begun once again to sell around the world," says Jenkins. "That has built our confidence in this sector, and we want to invest in it." In the past, he notes, much of Zomba's hit repertoire has originated from the U.S. and continental Europe. Jenkins says the group's current artist roster worldwide comprises approximately 25 acts.

Late lsst year, Zomba sold its U.K. classical unit, Conifer Records, to BMG. At the time, Jenkins said, "We had such a great year here and internationally with the Jive snd Silvertone labels that we thought it best to concentrate on them."

Arcade Gets Rights To Early Chicago Catalog

Group Has Released 20-Track Best-Of Compilation

■ BY ROBBERT TILLI

HILVERSUM, Netherlands—The Arcade Music Group has acquired European release rights to U.S. band Chicago's 1969-80 catalog, which was originally released by CBS Records. The catalog encompasses the group's entire recording career before it switched to Full Moon Records in the early '80s.

The Netherlands-based company will release 12 Chicago catalog titles at midprice on the CNR Music imprint and will launch a pan-European marketing campaign. The drive's linchpin is the Feb. 13 release of a new 20-track compilation, "The Very Best Of Chicago." This features two previously unreleased tracks, including one that Arcade is issuing as a single, "Let's Take A Lifetime."

Greek Odyssey. British classical guitarist John Williams was the guest of honor at e party to celebrate Sony Music Greece's 20th anniversary. Williams had earlier played a sold-out concert at the Athens Music Hall. Pictured, from left, are Williams, Athens Mayor Dimitris Avramopoulos, and Sony Music Greece managing director Dimitris Yarmenitis.

Hans Dames, special business manager of the Arcade Music Group, says Arcade acquired European rights (including the U.K.) to the band because of Chicago's status as one of the top sellers in rock history. "Their combined album sales have easily exceeded the 100 million mark," he says.

"Even when they've got no current hit, they keep on selling," Dames continues. "We've re-exploited a Chicago greatest-hits album before, 'The Heart Of Chicago,' which we took over from Warner for the Dutch market. At that point, it had sold 300,000 units in Holland and was considered 'dead.' Still, we managed to sell another 100,000 [units]."

Arcade's deal was with the band itself. The package consists of all the albums Chicago recorded for CBS Records' Columbia label, excluding various compilations.

The marketing campaign is television-driven, consistent with Arcade's past success with the catalogs of Barry White, Ray Charles, Steve Miller, Alan Parsons, and Supertramp, among others. Dames says, "Television producers are still very eager to get [Chicago] into their programs. Incredibly, we still get them in the most important prime-time shows in each territory." He considers France and Germany—where Chicago has a sales base of 250,000 copies—as the band's best European markets.

The band has an intense European promotional schedule to support Arcade's drive, running through mid-March. The record company has prepared in-store merchandising items, such as Chicago T-shirts and posters. There is also a display-window retail competition.

Dames says it is possible that the band will tour Europe later this year.

Currently a six-piece group, Chicago contains four of its original members: Robert Lamm (vocals/guitar), Lee Loughnane (trumpet), Walt Parazaider (woodwinds), and James Pankow (trombone). Singer/bassist Jason Scheff and drummer Tris Imboden complete the lineup.

The Former Cat Stevens Denies Rushdie Link

DUBLIN—Yusuf Islam, the former singer/songwriter once known as Cat Stevens, is refuting media speculation suggesting that royalties from Boyzone's No. 1 single "Father and Son," which Stevens wrote, are indirectly supporting the death sentence on U.K. novelist Salman Rushdie.

The Iranian government issued a death sentence—the so-called "fatwa"—on Rushdie in 1989 after his perceived criticism of the Islamic faith in his novel "The Satanic Verses."

In a letter to The Irish Times, Islam says, "Not a single penny is wasted on the fatwa issue. Most [of the royalties] go to charity and support for educational establishments."

Last month, in a letter to The Irish Times, reader Stephen J. Place linked purchase of the Boyzone record with support for the fatwa and said, "The author of this single, Cat Stevens, is a converted Islamic and has been a very active supporter of the sentence on Rushdie."

Place's letter also alleged that "in the U.S., there has been a widespread boycott of anything from which Cat Stevens would gain."

In reply, Islam says he seeks "further information about the 'boycott' against me in the U.S., as it seems to directly contradict the sacred First Amendment, which [Place] so fervently wants us all to support."

KEN STEWART

'Now' Chain Expands With U.K. Mall Deals

Retailer Has 32 In-Store And Stand-Alone Sites; 110 More Due

■ BY JEFF CLARK-MEADS

LONDON—The quietest record retailing phenomenon in the U.K. continues to grow apace.

The "Now" chain, established by former wholesaler Brad Aspess in 1994, has gone from 20 outlets at this time last year to 32, including 12 stand-alone sites in British shopping malls. Revenues in that time, according to Aspess, have risen from the equivalent of $6.2 million in the first year of trading to $15.6 million in 1995 and a projected $31.2 million in the coming 12 months.

"NOW"

The expansion of "Now" into stand-alone sites runs contrary to Aspess' original declaration that the chain would operate exclusively from concessions within department stores. He says now that he was attracted to the stand-alone concept by favorable trading terms.

"We haven't taken these stores on a rent-and-rates basis," he says. "We've taken short-term leases, and we pay for that an inclusive percentage of turnover. So, instead of paying [$46,800] rent and [$62,400] rates, we pay an agreed percentage of turnover.

"We are now advertising in the property press for 110 new sites, and we'll open as many as we can, which will be 20-30 this year." He reiterates his assertion that "Now" has the infrastructure to operate 200 stores.

Aspess says that one of the keys to "Now's" success has been its electronic point-of-sale systems. "We know every day what's been sold. We know what time it was sold, we know what discount it was sold at, and we know who sold it.

"I believe it's a system that's in advance of what any other retailer in the U.K. has. Because of this system, our stock control is easy."

"Now's" procedures are also simplified by the fact that 70% of its purchases are from one supplier, the wholesale company THE. "We've got one supplier instead of 10," says Aspess. "That means one invoice and one set of figures, which all helps to keep our costs low."

The 30% of "Now's" stock not supplied by THE consists of budget product from such companies as Tring, MCI, Dynamite, and Carlton.

In addition to expansion of the stand-alone stores, "Now" is planning growth in its in-store concessions with, according to Aspess, another seven to 10 units in the Debenhams department stores this year, three or four in the Beatties chain, and, beginning this month, a partnership with Allders stores that will lead to an initial eight "Now" outlets.

Asked about his relationship with the U.K.'s record companies, Aspess says, "The suppliers think we're the bee's knees . . . Our turnover with THE in the last 12 months is [$7.8 million]. Because we're doing so much business, the record companies are delighted to deal with us."

Asked about his relationship with the U.K's established record retailers, he says, "We have no relationship."

While pointing out that "Now" is a member of the British Assn. of Record Dealers, Aspess says, "We're trying to do this without competing. I don't want anybody feeling we are competition. There's enough room in the market for everybody.

"We're not taking customers away from HMV or Virgin or Our Price for this reason. If somebody wants the new Oasis album, they go into HMV or Virgin or Our Price to buy it. When they buy it from us, they didn't know they wanted to buy it. They were just walking through a department store when they saw it and thought they would have it."

Asked whether that argument holds for the stand-alone stores, he says, "The stand-alones do compete, but not with HMV or Virgin. We're happy with a one thousand square-foot, shoebox-size store. With HMV and Virgin, you're looking at 4,000 square feet. We're operating from an old Our Price-size space."

"Now" was established following Aspess' five-year sabbatical from the music industry. He sold wholesaler SotoSound in the mid-'80s and used the profits to finance a leisurely lifestyle in Spain before returning to the U.K. in 1994.

The chain's name was chosen partly to capitalize on the success of the "Now!" series of hit compilation albums. Aspess regards it as ironic that the "Now!" series has reached 32 at the moment when the "Now" chain has that number of stores.

BRIBERY CHARGES

(Continued from page 40A)

and three national television networks, will stand trial on similar charges.

Rignano was unavailable for comment at press time. Berlusconi denies any knowledge of bribes paid by his companies and has claimed that such payments amount to extortion by state tax inspectors who threaten to block a company's operations if they are not paid.

MARK DEZZANI

HITS OF THE WORLD

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JAPAN (Dempa Publications Inc.)

THIS WEEK	LAST WEEK	
		SINGLES
1	3	**NAMONAKI UTA** MR. CHILDREN TOY'S FACTORY
2	2	**SORAHO TOBERUUHAZU** SPITZ POLYDOR
3	1	**DEPARTURES** GLOBE AVEX TRAX
4	6	**MY FRIEND** ZARD B-GRAM
5	NEW	**PRIMAL** ORIGINAL LOVE PONY CANYON
6	8	**GATTSUDAZE!!** ULFULS TOSHIBA/EMI
7	5	**MUNASAWAGIWO TANOMUYO** SMAP VICTOR
8	4	**CHASE THE CHANCE** NAMIE AMURO AVEX TRAX
9	9	**LAST SCENE** TOMOYASU HOTEI TOSHIBA/EMI
10	7	**LOVE NEVER DIES** ALFEE PONY CANYON
		ALBUMS
1	1	**KAZUMASA ODA** LOOKING BACK FUN HOUSE
2	NEW	**GLAY** BEAT OUT! POLYDOR
3	2	**ULFULS** BANZAI TOSHIBA/EMI
4	8	**SPITZ** SORA NO TOBIKATA POLYDOR
5	5	**MAKI ONGURO** BACK BEATS NO. 1 B-GRAM
6	6	**CARPENTERS** I NEED TO BE IN LOVE: THE BEST OF THE CARPENTERS POLYDOR
7	NEW	**ICE** WE'RE IN THE MOOD TOSHIBA/EMI
8	4	**MR. BIG** HEY MAN EASTWEST JAPAN
9	7	**OHSAMA** OHSAMA NO ONGAESHI FUN HOUSE
10	NEW	**NAMIE AMURO** DANCE TRACKS VOL. 1 TOSHIBA

NETHERLANDS (Stichting Mega Top 50)

THIS WEEK	LAST WEEK	
		SINGLES
1	NEW	**HAVE YOU EVER BEEN MELLOW** PARTY ANIMALS EDEL
2	1	**ADEMNOOD** LINDA ROOS & JESSICA DINO
3	3	**ZONDER JOU** SIMONE KLEINSMA & PAUL DE LEEUW SONY
4	NEW	**15 MILJON MENSEN** FLUITSMA & VAN TIJN DINO
5	2	**I GOT 5 ON IT** LUNIZ VIRGIN
6	4	**JESUS TO A CHILD** GEORGE MICHAEL VIRGIN
7	NEW	**WAARDELOOS** TINA, TOOS & TESSA CNR
8	NEW	**WONDERWALL** OASIS SONY
6	5	**WE'VE GOT IT GOIN' ON** BACKSTREET BOYS ZOMBA
10	NEW	**TOO HOT** COOLIO PIAS
		ALBUMS
1	5	**NELMUT LOTTI** GOES CLASSIC BMG
2	1	**ENYA** THE MEMORY OF TREES WARNER
3	3	**CELINE DION** D'EUX COLUMBIA
4	7	**OASIS** (WHAT'S THE STORY) MORNING GLORY? SONY
5	2	**ANDRE RIEU** WIENER MELANGE MORITZ
6	4	**FRANS BAUER** VEEL LIEFS TIPTOP
7	6	**MARCO BORSATO** ALS GEEN ANDER POLYDOR
6	8	**YOUP VAN'T HEK** OUDEJAARSCONFERENCE 1995 CNR MUSIC
9	9	**ELTON JOHN** LOVE SONGS MERCURY
10	10	**MARIAH CAREY** DAYDREAM SONY

AUSTRALIA (Australian Record Industry Assn.)

THIS WEEK	LAST WEEK	
		SINGLES
1	2	**BOOMBASTIC** SHAGGY VIRGIN
2	1	**WONDERWALL** OASIS CREATION/SONY
3	5	**BE MY LOVER** LA BOUCHE BMG
4	4	**BREAKFAST AT TIFFANY'S** DEEP BLUE SOMETHING EASTWEST
5	3	**GIVE ME ONE REASON** TRACY CHAPMAN WEA
6	6	**TELL ME** GROOVE THEORY EPIC
7	16	**DON'T TAKE IT PERSONAL** MONICA BMG
8	14	**IT'S ON SO QUIET** BJORK POLYDOR
9	15	**DIGGIN' ON YOU** TLC BMG
10	8	**ONE SWEET DAY** MARIAH CAREY & BOYZ II MEN COLUMBIA
11	19	**NEY LOVER** L.L. COOL J MERCURY
12	11	**LUMP** PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
13	13	**HAND IN MY POCKET** ALANIS MORISSETTE WARNER
14	7	**JESUS TO A CHILD** GEORGE MICHAEL VIRGIN
15	18	**MOVING UP** DREAMWORLD LIBERATION/FESTIVAL
16	17	**IN THE SUMMERTIME** SHAGGY VIRGIN
17	12	**APPLE EYES** SWOOP MUSHROOM/FESTIVAL
18	NEW	**AUTOMATIC LOVER (CALL FOR LOVE)** REAL MCCOY BMG
16	9	**LET'S GROOVE** CDB COLUMBIA
20	10	**BOOM BOOM BOOM** OUTHERE BROTHERS LIBERATION/FESTIVAL
		ALBUMS
1	1	**OASIS** (WHAT'S THE STORY) MORNING GLORY? CREATION/SONY
2	2	**LIVE** THROWING COPPER RADIOACTIVE/MCA
3	4	**PRESIDENTS OF THE UNITED STATES OF AMERICA** THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
4	3	**NICK CAVE & THE BAD SEEDS** MURDER BALLADS LIBERATION/FESTIVAL
5	8	**SMASHING PUMPKINS** MELLON COLLIE AND THE INFINITE SADNESS VIRGIN/EMI
6	5	**ALANIS MORISSETTE** JAGGED LITTLE PILL WEA
7	7	**TRACY CHAPMAN** NEW BEGINNING WEA
6	13	**GREEN DAY** INSOMNIAC WEA
6	11	**SOUNDTRACK** WAITING TO EXHALE BMG
10	18	**BJORK** POST POLYDOR
11	19	**CHRIS ISAAK** FOREVER BLUE WEA
12	6	**TORI AMOS** BOYS FOR PELE EASTWEST
13	10	**ENYA** THE MEMORY OF TREES WEA
14	17	**GHAGGY** BOOMBASTIC VIRGIN
15	14	**MADONNA** SOMETHING TO REMEMBER WARNER
16	NEW	**ELTON JOHN** LOVE SONGS MERCURY/POLYGRAM
17	12	**SOUNDTRACK** MORTAL KOMBAT LONDON
16	9	**MINISTRY** FILTH PIG WEA
19	20	**MARIAN CAREY** DAYDREAM COLUMBIA
20	NEW	**TLC** CRAZYSEXYCOOL BMG

CANADA (The Record)

THIS WEEK	LAST WEEK	
		SINGLES
1	1	**STAYIN' ALIVE** N-TRANCE QUALITY
2	2	**ONE SWEET DAY** MARIAH CAREY COLUMBIA
3	3	**FANTASY** MARIAH CAREY COLUMBIA
4	5	**EXHALE (SHOOP SHOOP)** WHITNEY HOUSTON ARISTA
5	7	**DANGER** BLAHZAY BLAHZAY POLYDOR
6	4	**BEAUTIFUL LIFE** ACE OF BASE ARISTA
7	6	**YOU ARE NOT ALONE** MICHAEL JACKSON EPIC
8	14	**TELL ME** GROOVE THEORY EPIC
6	8	**MISSING** EVERYTHING BUT THE GIRL WEA
10	9	**GANGSTA'S PARADISE** COOLIO MCA
11	11	**SET U FREE** PLANET SOUL QUALITY
12	12	**BULLET WITH BUTTERFLY WINGS** SMASHING PUMPKINS VIRGIN
13	10	**BACK FOR GOOD** TAKE THAT RCA
14	NEW	**CAN I TOUCH YOU . . . THERE?** MICHAEL BOLTON COLUMBIA
15	15	**MERKINBALL** PEARL JAM EPIC
16	NEW	**NEY LOVER** L.L. COOL J DEF JAM
17	18	**EVERYBODY BE SOMEBODY** RUFFNECK QUALITY
18	NEW	**SHUT UP (AND SLEEP WITH ME)** SIN WITH SEBASTIAN RCA
16	17	**YOU'LL SEE** MADONNA MAVERICK
20	NEW	**AS I LAY ME DOWN** SOPHIE B. HAWKINS COLUMBIA
		ALBUMS
1	1	**ALANIS MORISSETTE** JAGGED LITTLE PILL MAVERICK
2	2	**OASIS (WHAT'S THE STORY) MORNING GLORY?** EPIC
3	3	**SMASHING PUMPKINS** MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
4	5	**TORI AMOS** BOYS FOR PELE EASTWEST
5	10	**VARIOUS ARTISTS** OH WHAT A FEELING MCA
6	4	**MARIAH CAREY** DAYDREAM COLUMBIA
7	8	**HOOTIE & THE BLOWFISH** CRACKED REAR VIEW ATLANTIC
6	6	**RELISH** JOAN OSBORNE MERCURY
6	9	**THE PRESIDENTS OF THE UNITED STATES OF AMERICA** PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
10	7	**MADONNA** SOMETHING TO REMEMBER MAVERICK
11	NEW	**MINISTRY** FILTH PIG WARNER BROS.
12	12	**ASNLEY MACISAAC** NI HOW ARE YDU A&M
13	17	**SHANIA TWAIN** THE WOMAN IN ME MERCURY
14	11	**VARIOUS ARTISTS** DANCE MIX 95 QUALITY
15	15	**GUSH** SIXTEEN STONE INTERSCOPE
16	14	**ENYA** THE MEMORY OF TREES WEA
17	13	**SOUNDTRACK** WAITING TO EXHALE ARISTA
18	16	**VARIOUS ARTISTS** DESTINATION DANCE FLOOR PIRATE
19	18	**COLLECTIVE SOUL** COLLECTIVE SOUL ATLANTIC
20	19	**VARIOUS ARTISTS** MASSIVE DANCE HITS WEA

GERMANY (Media Control)

THIS WEEK	LAST WEEK	
		SINGLES
1	2	**SPACEMAN** BABYLON ZOO EMI
2	1	**MISSING** EVERTHING BUT THE GIRL WEA
3	7	**LEMON TREE** FOOL'S GARDEN INTERCORD
4	4	**ICH FIND DICH SCHEISSE** TIC TAC TOE RCA
5	3	**CAPITAN JACK** CAPITAN JACK EMI
6	9	**NERZ AN HERZ** BLUMCHEN EDEL
7	6	**WE'VE GOT IT GOIN' ON** BACKSTREET BOYS ARIOLA
8	5	**GANGSTA'S PARADISE** COOLIO FEATURING L.V. MCA
6	8	**EARTH SONG** MICHAEL JACKSON EPIC
10	10	**KNOCKIN' DOUBLE VISION** ZYX
11	10	**OON WAH DIDDY** FUN FACTORY EDEL
12	NEW	**MAGIC CARPET RIDE** MIGHTY DUB KATS WEA
13	15	**LOVE IS THE PRICE** D.J. BOBO EASTWEST
14	12	**JESUS TO A CNILD** GEORGE MICHAEL VIRGIN
15	19	**FATHER AND SON** BOYZONE POLYDOR
16	NEW	**LAND OF OREAMING** MASTERBOY POLYGRAM
17	14	**I GOT 5 ON IT** LUNIZ VIRGIN
18	13	**BACK IN THE U.K.** SCOOTER EDEL
16	16	**WNERE THE WILD ROSES GROW** NICK CAVE & KYLIE MINOGUE INTERCORD
20	NEW	**WONDERWALL** OASIS SONY
		ALBUMS
1	1	**DIE TOTEN NOSEN** OPIUM FURS VOLK EASTWEST
2	4	**FOOL'S GARDEN** DISH OF THE DAY INTERCORD
3	2	**QUEEN** MADE IN HEAVEN EMI
4	5	**OASIS** (WHAT'S THE STORY) MORNING GLORY? SONY
5	3	**MADONNA** SOMETHING TO REMEMBER WEA
6	6	**ENYA** THE MEMORY OF TREES WEA
7	7	**MICHAEL JACKSON** HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
6	11	**MARIAN CAREY** DAYDREAM COLUMBIA
6	9	**PUR** ABENTEUERLAND INTERCORD
10	8	**ACE OF BASE** THE BRIDGE METRONOME
11	10	**COOLIO FEATURING L.V.** GANGSTA'S PARADISE EASTWEST
12	NEW	**NICK CAVE & THE BAD SEEDS** MUROER BALLADS INTERCORD
13	12	**SOUNDTRACK** DANGEROUS MINDS MCA
14	13	**KELLY FAMILY** OVER THE HUMP EMI
15	NEW	**TORI AMOS** BOYS FOR PELE EASTWEST
16	14	**ARZTE** PLANET PUNK METRONOME
17	NEW	**PALDAUER** UNENDLICH GLUCKUCH KOCH
16	15	**SIMPLY REO** LIFE EASTWEST
16	19	**DIE SCHLUMPFE** MEGAPARTY VOL. 2 EMI
20	17	**OOLLS UNITED** GUT GEBRULLT! EASTWEST

FRANCE (SNEP/IFOP/Tite-Live)

THIS WEEK	LAST WEEK	
		SINGLES
1	1	**GANGSTA'S PARADISE** COOLIO FEATURING L.V. MCA
2	4	**DIEU M'A DONNE LA FOI** OPHELIE WINTER EASTWEST
3	2	**MISSING** EVERYTNING BUT TNE GIRL WEA
4	NEW	**CARUSO** FLORENT PAGNY MERCURY
5	3	**GOLDENEYE** TINA TURNER EMI
6	5	**EARTH SONG** MICHAEL JACKSON EPIC
7	6	**ONE SWEET DAY** MARIAH CAREY & BOYZ II MEN COLUMBIA
8	9	**L'INSTANT X** MYLENE FARMER POLYDOR
6	7	**JESUS TO A CHILD** GEORGE MICHAEL VIRGIN
10	12	**GALANCE TOI** RECIPROCK SONY
11	8	**IL VOLO ZUCCHERO** POLYDOR
12	14	**WONDERWALL** OASIS SONY
13	10	**GEAUTIFUL LIFE** ACE OF BASE BARCLAY
14	NEW	**BUMP BUMP 740 BOYS** SONY
15	NEW	**TOO HOT** COOLIO TOMMY BOY
16	11	**600M BOOM BOOM** OUTHERE BROTHERS SONY
17	13	**SET THE WORLD ON FIRE** E-TYPE POLYDOR
16	17	**CREEP** RADIOHEAD EMI
16	15	**FAUT QU'J'TRAVAILLE** PRINCESS ERIKA POLYDOR
20	NEW	**SOIREE DISCO** BORIS SONY
		ALBUMS
1	1	**CEU NE DION** D'EUX COLUMBIA
2	3	**MYLENE FARMER** ANAMORPHOSEE POLYDOR
3	2	**MICHAEL JACKSON** HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
4	NEW	**JANE BIRKIN** VERSIONS JANE MERCURY
5	14	**POW POW POW POW** REMARK
6	5	**CRANBERRIES** NO NEED TO ARGUE ISLAND
7	4	**ACE OF BASE** THE BRIDGE BARCLAY
6	7	**PIERRE PERRET** CHANSONS EROTICOQUINES EASTWEST
6	NEW	**6IG SOUL** BIG SOUL SONY
10	12	**CRANBERRIES** EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE? ISLAND
11	8	**MARIAH CAREY** DAYDREAM COLUMBIA
12	16	**E-TYPE** MADE IN SWEDEN POLYDOR
13	10	**QUEEN** MADE IN HEAVEN EMI
14	6	**SMASHING PUMPKINS** MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
15	9	**OASIS** (WHAT'S THE STORY) MORNING GLORY? SONY
16	15	**COOLIO** GANGSTA'S PARADISE TOMMY BOY
17	17	**JOHNNY HALLYDAY** LORADA MERCURY
16	13	**JOHNNY HALLYDAY** PAROLES D'HOMMES MERCURY
16	20	**FRANCIS CABREL** SAMEDI SOIR SUR LA TERRE COLUMBIA
20	NEW	**NICK CAVE & THE BAD SEEDS** MURDER BALLADS MUTE/VIRGIN

HITS OF THE U.K.

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THIS WEEK	LAST WEEK	
		SINGLES
1	1	**SPACEMAN** BABYLON ZOO EMI
2	2	**ANYTHING** 3T MJJ/EPIC
3	NEW	**I GOT 5 ON IT** LUNIZ NOO TRYBE/VIRGIN
4	NEW	**OPEN ARMS** MARIAH CAREY COLUMBIA
5	4	**LIFTED** LIGHTHOUSE FAMILY WILD CARD/POLYDOR
6	3	**SLIGHT RETURN** BLUETONES SUPERIOR QUALITY/A&M
7	6	**ONE OF US** JOAN OSBORNE BLUE GORILLA/MERCURY
8	5	**I JUST WANT TO MAKE LOVE TO YOU** ETTA JAMES CHESS/MCA
6	7	**OO U STILL EAST 17** LONDON
10	8	**I WANNA BE A NIPPY** TECHNOHEAD MOKUM
11	NEW	**AEROPLANE** RED NOT CHILI PEPPERS WARNER BROS.
12	NEW	**GIV ME LUV** ALCATRAZ A&M
13	NEW	**SMOKE GETS IN YOUR EYES** JOHN ALFORO LOVE THIS LOVE
14	NEW	**I WILL SURVIVE** DIANA ROSS EMI
16	NEW	**THE RIVERBOAT SONG** OCEAN COLOUR SCENE MCA
16	9	**ONE BY ONE** CHER WEA
17	13	**NOT A DRY EYE IN THE HOUSE** MEAT LOAF VIRGIN
18	NEW	**BACK IN THE UK** SCOOTER CLUB TOOLS
19	17	**BEAUTIFUL LIFE** ACE OF BASE METRONOME/LONDON
20	15	**GANGSTA'S PARADISE** COOLIO FEATURING L.V. TOMMY BOY/MCA
21	11	**NO FRONTS** DOG EAT DOG ROADRUNNER
22	10	**JESUS TO A CHILD** GEORGE MICHAEL VIRGIN
23	NEW	**ILLUSIONS** CYPRESS HILL COLUMBIA
24	20	**MISSING** EVERYTHING BUT THE GIRL BLANCO Y NEGRO/ETERNAL
25	22	**WONDERWALL** OASIS CREATION
26	19	**EARTH SONG** MICHAEL JACKSON EPIC
27	NEW	**ALL I NEED IS A MIRACLE '96** MIKE & THE MECHANICS VIRGIN
28	23	**FATHER AND SON** BOYZONE POLYDOR
29	NEW	**RISE & SHINE** CARDIGANS TRAMPOLENE/POLYDOR
30	12	**CHANGE YOUR MIND** UPSIDE DOWN WORLD
31	14	**LOVING YOU MORE** BT FEATURING VINCENT COVELLO PERFECTO/EASTWEST
32	16	**1979** SMASHING PUMPKINS VIRGIN
33	NEW	**LIKE THIS AND LIKE THAT** MONICA ROWDY/ARISTA
34	18	**WHOLE LOTTA LOVE** GOLDBUG MAGIC DUST/ACID JAZZ
35	NEW	**LIKE MARVIN GAYE SAID (WHAT'S GOING ON)** SPEECH COOLTEMPO
36	26	**WEAK** SKUNK ANANSIE ONE LITTLE INDIAN
37	NEW	**FAR** LONGPIGS MOTHER
38	24	**EVERY TIME YOU TOUCH ME** QFX EPIDEMIC
39	NEW	**IS THIS A DREAM?** LOVE DECADE AATW
40	NEW	**(SOMETHING INSIDE) SO STRONG** MICHAEL BALL COLUMBIA

THIS WEEK	LAST WEEK	
		ALBUMS
1	1	**OASIS** (WHAT'S THE STORY) MORNING GLORY? CREATION
2	NEW	**STATUS QUO** DON'T STOP POLYGRAM
3	20	**M PEOPLE** BIZARRE FRUIT/BIZARRE FRUIT II DECONSTRUCTION
4	2	**ALANIS MORISSETTE** JAGGED LITTLE PILL MAVERICK/REPRISE
5	4	**RADIOHEAD** THE BENDS PARLOPHONE
6	NEW	**BABYLON ZOO** THE BOY WITH THE X-RAY EYES EMI
7	3	**PULP** DIFFERENT CLASS ISLAND
8	NEW	**NICK CAVE & THE BAD SEEDS** MUROER BALLADS MUTE
6	26	**MEAT LOAF** WELCOME TO THE NEIGHBORHOOD VIRGIN
10	NEW	**MARION** THIS WORLD AND BODY
11	10	**CHER** IT'S A MAN'S WORLD WEA
12	NEW	**NEIL DIAMOND** TENNESSEE MOON COLUMBIA
13	15	**SIMPLY REO** LIFE EASTWEST
14	9	**MICHAEL JACKSON** HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
15	8	**CAST** ALL CHANGE POLYDOR
16	7	**ROBSON & JEROME** ROBSON & JEROME RCA
17	17	**OASIS** DEFINITELY MAYBE CREATION
16	18	**ELTON JOHN** LOVE SONGS ROCKET/MERCURY
19	13	**GEAT BPM** THE VERY BEST OF GO FEET/ARISTA
20	32	**MARIAH CAREY** DAYDREAM COLUMBIA
21	33	**SKUNK ANANSIE** PARANOID & SUNBURNT ONE LITTLE INDIAN
22	11	**MADONNA** SOMETHING TO REMEMBER MAVERICK/SIRE
23	12	**BOYZONE** SAID AND DONE POLYDOR
24	14	**TLC** CRAZYSEXYCOOL LAFACE/ARISTA
25	5	**BABY D** DELIVERANCE SYSTEMATIC/LONDON
26	16	**ENYA** THE MEMORY OF TREES WEA
27	24	**PAUL WELLER** STANLEY ROAD GO! DISCS
28	6	**TORI AMOS** BOYS FOR PELE EASTWEST
29	21	**JOSE CARRERAS** PASSION ERATO
30	23	**AFTER DARK** LATE NIGHT SAX EMI
31	30	**CELINE DION** THE COLOUR OF MY LOVE EPIC
32	27	**LIGHTNING SEEDS** JOLLIFICATION EPIC
33	25	**ETERNAL** POWER OF A WOMAN 1ST AVENUE/EMI
34	22	**JANET JACKSON** DESIGN OF A DECADE 1986/1996 A&M
35	28	**QUEEN** MADE IN HEAVEN PARLOPHONE
36	NEW	**DAVE CLARKE** ARCHIVE ONE BUSHWEEDCONSTRUCTION
37	29	**LEFTFIELD** LEFTISM HARD HANDS/COLUMBIA
38	31	**COOLIO** GANGSTA'S PARADISE TOMMY BOY
39	NEW	**SHAGGY** BOOMBASTIC VIRGIN
40	19	**MICHAEL BALL** FIRST LOVE COLUMBIA

ITALY (Musica e Dischi/FIMI)

THIS WEEK	LAST WEEK	
		SINGLES
1	1	**CHILDREN** ROBERT MILES DISCOMAGIC
2	2	**GANGSTA'S PARADISE** COOLIO FEATURING L.V. MCA
3	3	**JESUS TO A CHILD** GEORGE MICHAEL VIRGIN
4	5	**I DON'T WANNA BE A STAR** CORONA DISCOMAGIC
5	7	**POLARIS DREAM** REXANTHONY DIG IT
6	8	**ON FATHER** MADONNA WEA
7	4	**IT HURTS** TI-PI-CAL FLYING
6	6	**ANGELI DOMINI** DATURA TIME
9	NEW	**SPACEMAN** BABYLON ZOO EMI
10	NEW	**SO IN LOVE WITN YOU** DUKE FLYING
		ALBUMS
1	1	**ROSSI VASCO** NESSUN PERICOLO . . . PER TE EMI
2	2	**ANTONELLO VENDITTI** PRENOILO TU QUESTO FRUTTO AMARO RICORDI
3	5	**ZUCCHERO** SPIRITOODIVINO POLYDOR
4	4	**ELTON JONN** LOVE SONGS ROCKET/MERCURY
5	3	**JOVANOTTI** LORENZO 1990-1995 MERCURY
6	NEW	**ENYA** THE MEMORY OF TREES WEA
7	6	**MADONNA** SOMETHING TO REMEMBER WEA
8	7	**LIGABUE** BUON COMPLEANNO ELVIS WEA
9	10	**F DE GREGORI** LE ORIGINI 73-83 RICORDI
10	9	**QUEEN** MADE IN HEAVEN EMI

SPAIN (TVE/AFYVE)

THIS WEEK	LAST WEEK	
		SINGLES
1	1	**JESUS TO A CHILD** GEORGE MICHAEL VIRGIN
2	NEW	**D-SIGUAL** D-SIGUAL GINGER
3	3	**DOCTOR 6EAT FREE!!** MAX
4	4	**SPACEMAN** BABYLON ZOO EMI
5	NEW	**LIFT U UP 2** FABIOLA GINGER
6	2	**EX-P-CIAL EX-3** GINGER
7	NEW	**JUMP FOR JOY 2** UNUMITED BLANCO Y NEGRO
8	5	**6IE REISE** FRANKTAL 2 MAX
9	9	**CNILDREN** ROBERT MILES GINGER
10	7	**NUNCA SIN TI** ZAR MAX
		ALBUMS
1	1	**GLORIA ESTEFAN** ABRIENDO PUERTAS EPIC
2	2	**ENYA** THE MEMORY OF TREES WARNER
3	3	**KETAMA** DE AKI A KETAMA MERCURY
4	7	**OASIS** (WHAT'S THE STORY) MORNING GLORY? CREATION/SONY
5	6	**LUZ** COMO LA FLOR PROMETIDA HISPAVOX
6	4	**ELBOSCO** ANGELIS HISPAVOX
7	8	**ROXETTE** GREATEST HITS HISPAVOX
8	5	**NINO BRAVO** 50 ANIVERSARIO BOLERO
9	9	**MARIAH CAREY** DAYDREAM COLUMBIA
10	NEW	**SOUNDTRACK** MENTES PELIGROSAS MCA

Hits Of The World is compiled at Billboard/London by Bob Macdonald and Alison Smith. Contact 171-323-6686, fax 171-323-2314/2316.

'New' indicates first entry or re-entry into chart shown.

HITS OF THE WORLD
CONTINUED

EUROCHART HOT 100 — MUSIC & MEDIA

THIS WEEK	LAST WEEK	
		SINGLES
1	1	**GANGSTA'S PARADISE** COOLIO FEATURING L.V. MCA
2	5	**SPACEMAN** BABYLON ZOO EMI
3	4	**MISSING** EVERYTHING BUT THE GIRL BLANCO Y NEGRO
4	2	**JESUS TO A CHILD** GEORGE MICHAEL VIRGIN
5	3	**EARTH SONG** MICHAEL JACKSON EPIC
6	8	**GOLDENEYE** TINA TURNER PARLOPHONE
7	7	**I GOT 5 ON IT** LUNIZ VIRGIN
8	8	**ONE SWEET DAY** MARIAH CAREY & BOYZ II MEN COLUMBIA
9	9	**WONDERWALL** OASIS CREATION
10	NEW	**ANYTHING** 3T MJJ/EPIC
		ALBUMS
1	1	**OASIS** (WHAT'S THE STORY) MORNING GLORY? CREATION
2	2	**ENYA** THE MEMORY OF TREES WEA
3	3	**QUEEN** MADE IN HEAVEN PARLOPHONE
4	4	**MADONNA** SOMETHING TO REMEMBER MAVERICK/SIRE
5	5	**MICHAEL JACKSON** HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
6	6	**ELTON JOHN** LOVE SONGS ROCKET/MERCURY
7	9	**ACE OF BASE** THE BRIDGE MEGA
8	7	**MARIAH CAREY** DAYDREAM COLUMBIA
9	10	**CELINE DION** D'EUX EPIC/COLUMBIA
10	NEW	**DIE TOTEN HOSEN** OPIUM FURS VOLK EASTWEST

NEW ZEALAND (RIANZ)

THIS WEEK	LAST WEEK	
		SINGLES
1	1	**HOW BIZARRE** OMC HUH/POLYGRAM
2	3	**LET'S GROOVE** C.O.B. TRISONY
5	NEW	**WONDERWALL** OASIS SONY
4	2	**MYSTERIOUS GIRL** PETER ANORE FESTIVAL
8	NEW	**HEY LOVER** L.L. COOL J MERCURY
8	4	**ONE SWEET DAY** MARIAH CAREY & BOYZ II MEN SONY
7	5	**JESUS TO A CHILD** GEORGE MICHAEL VIRGIN
8	7	**ANYTHING** 3T SONY
9	NEW	**HAND IN MY POCKET** ALANIS MORISSETTE WARNER
10	9	**SEXUAL HEALING** MAX A MILLION FESTIVAL
		ALBUMS
1	1	**OASIS** (WHAT'S THE STORY) MORNING GLORY? SONY
2	3	**ALANIS MORISSETTE** JAGGED LITTLE PILL WARNER
5	5	**HOOTIE & THE BLOWFISH** CRACKED REAR VIEW WARNER
4	2	**VANESSA-MAE** THE VIOLIN PLAYER EMI
5	4	**EXPONENTS** ONCE BITTEN TWICE BITTEN VARIOUS
6	6	**WEEZER** WEEZER MCA
7	7	**MARIAH CAREY** DAYDREAM SONY
8	9	**LIVE** THROWING COPPER RADIOACTIVE/MCA
9	NEW	**SMASHING PUMPKINS** MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
10	NEW	**PRESIDENTS OF THE UNITED STATES OF AMERICA** THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA

BELGIUM (Promuvi)

THIS WEEK	LAST WEEK	
		SINGLES
1	1	**GANGSTA'S PARADISE** COOLIO FEATURING L.V. MCA
2	2	**MISSING** EVERYTHING BUT THE GIRL WARNER
5	3	**JESUS TO A CHILD** GEORGE MICHAEL VIRGIN
4	5	**MISS SARAJEVO** PASSENGERS ISLAND
5	6	**POCAHONTAS—UNE LEGENDE INDIENNE** NATIVE SONY
8	4	**EARTH SONG** MICHAEL JACKSON EPIC
7	9	**SPACEMAN** BABYLON ZOO EMI
8	10	**WONDERWALL** OASIS SONY
9	7	**GOLDENEYE** TINA TURNER EMI
10	8	**ONE SWEET DAY** MARIAH CAREY & BOYZ II MEN COLUMBIA
		ALBUMS
1	2	**DANIEL BALAVOINE** BALAVOINE BARCLAY
2	1	**CELINE OION** D'EUX COLUMBIA
3	5	**FLORENT PAGNY** BIENVENUE CHEZ MOI MERCURY
4	4	**DASIS** (WHAT'S THE STORY) MORNING GLORY? SONY
5	10	**SMASHING PUMPKINS** MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
6	3	**MYLENE FARMER** ANAMORPHOSEE POLYDOR
7	NEW	**ACE OF BASE** THE BRIDGE METRONOME
8	NEW	**MADONNA** SOMETHING TO REMEMBER WARNER
9	NEW	**PIERRE PERRET** CHANSONS EROTICOQUINES POLYGRAM
10	NEW	**MICHAEL JACKSON** HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC

SWITZERLAND (Media Control Switzerland)

THIS WEEK	LAST WEEK	
		SINGLES
1	1	**GANGSTA'S PARADISE** COOLIO FEATURING L.V. MCA
2	3	**MISSING** EVERYTHING BUT THE GIRL WARNER
3	5	**WE'VE GOT IT GOIN' ON** BACKSTREET BOYS BMG
4	NEW	**SPACEMAN** BABYLON ZOO EMI
5	2	**EARTH SONG** MICHAEL JACKSON SONY
8	NEW	**CHILDREN** RDBERT MILES POLYGRAM
7	6	**CAPTAIN JACK** CAPTAIN JACK EMI
8	4	**JESUS TO A CHILD** GEORGE MICHAEL EMI
9	7	**I GOT 5 ON IT** LUNIZ EMI
10	9	**GOLDENEYE** TINA TURNER EMI
		ALBUMS
1	1	**GOTTHARO** GOTTHARO BMG
2	NEW	**OIE TOTEN HOSEN** OPIUM FUR'S VOLK WARNER
3	2	**QUEEN** MADE IN HEAVEN EMI
4	NEW	**ACE OF BASE** THE BRIDGE POLYGRAM
5	10	**SOUNDTRACK** DANGEROUS MINDS MCA
8	3	**MADONNA** SOMETHING TO REMEMBER WARNER
7	4	**COOLIO** GANGSTA'S PARADISE WARNER
8	5	**ELTON JOHN** LOVE SONGS POLYGRAM
9	7	**ENYA** THE MEMORY OF TREES WARNER
10	8	**MARIAH CAREY** DAYDREAM SONY

SWEDEN (GLF)

THIS WEEK	LAST WEEK	
		SINGLES
1	1	**SPACEMAN** BABYLON ZOO EMI
2	2	**GANGSTA'S PARADISE** COOLIO FEATURING L.V. MCA
3	3	**MISSING** EVERYTHING BUT THE GIRL ETERNAL/WEA
4	6	**JESUS TO A CHILD** GEORGE MICHAEL VIRGIN
5	4	**I WISH** SKEE-LO MEGA
6	8	**POUR QUE TU M'AIMES ENCORE** CELINE DION COLUMBIA
7	5	**I GOT 5 ON IT** LUNIZ VIRGIN
8	7	**EARTH SONG** MICHAEL JACKSON EPIC
9	NEW	**WONDERWALL** MIKE FLOWERS POPS LONDON
10	NEW	**ONE SWEET DAY** MARIAH CAREY & BOYZ II MEN COLUMBIA
		ALBUMS
1	1	**NORDMAN** INGENMANSLAND SONET
2	NEW	**NICK CAVE & THE BAD SEEDS** MURDER BALLADS MUTE
3	2	**VIKTORIA TOLSTOY** FOR ALSKAD EMI
4	3	**ENYA** THE MEMORY OF TREES WARNER
5	5	**SIMON & GARFUNKEL** THE DEFINITIVE SIMON AND GARFUNKEL COLUMBIA
8	4	**TORI AMOS** BOYS FOR PELE ATLANTIC
7	6	**OASIS** (WHAT'S THE STORY) MORNING GLORY? CREATION
8	9	**POPSICLE** POPSICLE TELEGRAM
9	8	**MADONNA** SOMETHING TO REMEMBER WARNER
10	7	**MINISTRY** FILTH PIG WARNER

FINLAND (Seura/IFPI Finland)

THIS WEEK	LAST WEEK	
		SINGLES
1	2	**SPACEMAN** BABYLON ZOO EMI
2	1	**JESUS TO A CHILD** GEORGE MICHAEL VIRGIN
3	7	**GANGSTA'S PARADISE** COOLIO FEATURING L.V. MCA
4	4	**HAJONNUT (EP)** APULANTA LEVY
5	5	**MERKINBALL** PEARL JAM EPIC
8	NEW	**GOT MYSELF TOGETHER** SUCKETHEAOS POSITIVA/EMI
7	8	**ELECTRIC** LEILA K MEGA/REEL ART
8	3	**MOOD 4R** PARLOPHONE
9	9	**GOLDENEYE** TINA TURNER PARLOPHONE
10	NEW	**DANCING IN THE RAIN** TINO BLUE BUBBLE/BLUEBIRD
		ALBUMS
1	2	**AIKAKONE** TAHTIKAAREN TAA RCA
2	1	**MADONNA** SOMETHING TO REMEMBER MAVERICK/WEA
5	3	**JARI SILLANPAA** JARI SILLANPAA MTV
4	5	**ELTON JOHN** LOVE SONGS ROCKET/MERCURY
5	4	**ADIEMUS** SONGS OF SANCTUARY VIRGIN
8	10	**YO** PARHAAT, POKO
7	8	**KLAMYDIA** I ABJATTOMAT KRAKLUND
8	9	**JANNE HURME** KIRJE UNIRECORDS
9	6	**ACE OF BASE** THE BRIDGE MEGA/REEL ART
10	7	**NOROMAN** INGENMANSLAND SONET

PORTUGAL (Portugal/AFP)

THIS WEEK	LAST WEEK	
		ALBUMS
1	1	**DELFINS** O CAMINHO DA FELICIDADE ARIOLA
2	2	**ENRIQUE IGLESIAS** ENRIQUE IGLESIAS HOME/BAT
3	8	**MADONNA** SOMETHING TO REMEMBER WARNER
4	4	**ELTON JOHN** LOVE SONGS MERCURY
5	3	**XUTOS & PONTAPES** XUTOS AO VIVO ANTENA 3 POLYDOR
8	5	**ROXETTE** OON'T BORE US—GET TO THE CHORUS! EMI
7	NEW	**BRYAN FERRY & ROXY MUSIC** MORE THAN THIS—THE BEST OF VIRGIN
8	9	**CELINE DION** D'EUX COLUMBIA
9	6	**JOE DASSIN** LE MEILLEUR DE JOE DASSIN COLUMBIA
10	7	**QUEEN** MADE IN HEAVEN PARLOPHONE

CHILE (APF Chile)

THIS WEEK	LAST WEEK	
		ALBUMS
1	6	**DE FRANCISCO MARGARITA** CAFE CON AROMA OE POLYGRAM
2	2	**JULIO IGLESIAS** LA CARRETERA SONY
3	NEW	**MADONNA** SOMETHING TO REMEMBER WARNER
4	3	**RICKY MARTIN** A MEDIO VIVIR SONY
5	5	**CHIQUITITAS** LA MUSICA OE CHIQUITITAS SONY
6	4	**LUIS MIGUEL** EL CONCIERTO WARNER
7	10	**ELTON JOHN** LOVE SONGS ROCKET/MERCURY
8	NEW	**CRISTIAN** EL OESEO OE OIR TU VOZ BMG
9	1	**VARIOUS ARTISTS** TODOS A BAILAR SONY
10	NEW	**ZIMBABWE** CUESTION DE HONOR BMG

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

FRANCE: To mark the fifth anniversary of the death of composer/singer **Serge Gainsbourg**, his longstanding companion, British actress/singer **Jane Birkin**, has recorded an album of his songs, "Version Jane" (Mercury). Gainsbourg and Birkin rose to international fame as a duet in 1969 with the sexually provocative French-language hit "Je T'Aime . . . Moi Non Plus." The success of that song overshadowed the fact that Gainsbourg was a prolific composer who wrote six albums for Birkin, as well as many songs for himself and other performers, including **France Gall, Isabelle Adjani, Brigitte Bardot,** and **Catherine Deneuve**. The 15 numbers on "Version Jane" are all Gainsbourg compositions that Birkin had never previously performed, and each track features a special guest artist. Among them are singer **Joachim Kuhn,** film-score composer **Goran Bregovic**, organist **Eddy Louiss**, Senegalese percussionist **Doudou N'Diaye Rose**, rap producer **Pigalle Boom Bass,** and the group **Les Negresses Vertes,** which performs "La Gadoue," a song originally composed for **Petula Clark**. Multi-instrumentalist **Mick Harvey** of the **Bad Seeds** recently recorded an album of Gainsbourg compositions, "Intoxicated Man" (Mute), and Birkin says she hopes that other artists, especially from France, will follow suit and that additional adaptations of this gifted man's work will ensue. **EMMANUEL LEGRAND**

U.K./SENEGAL: Nearly two years after **Youssou N'Dour** and **Neneh Cherry** released their international hit "7 Seconds" (Columbia), another song with English and Wolof lyrics has made its first appearance on the U.K. singles chart, at No. 44. "African Dream" (Mercury), a duet by Senegalese singer/songwriter/guitarist **Wassis Diop** and British singer **Lena Fiagbe**, is a dreamy, acoustic ballad with a rootsy melody and a gentle underlay of African percussion. The track is the first single from the France-based Diop's second album, "No Sant," to be released Feb. 26. It is a collection that brings together musicians from five continents, encompasses musical elements as diverse as Latin and Celtic styles, and even incorporates Japanese operatic arias. Fiagbe, who also duets with Diop on the album's title track, guested during Diop's live performance at London's Garage club last month. Putting in a brief appearance at the same gig was soul singer **Gabrielle,** who showcased material from her forthcoming self-titled album, to be released by Go! Beat March 25. The 26-year-old artist from South London has been out of the spotlight since winning the best newcomer award at the Brits in 1994. Her comeback single, "Give Me A Little More Time," released Feb. 12, is a wonderful, Motown-inspired song that looks to be a huge smash. **KWAKU**

IRELAND: Few artists can boast that their album's sleeve notes were written by a winner of the Nobel Prize for literature. However, the 1995 Nobelist, poet **Seamus Heaney**, provided both the notes and the title (from his poem of the same name) for uilleann piper **Liam O'Flynn's** latest collection, "The Given Note" (Tara). A founding member of **Planxty** in the early '70s, O'Flynn, 50, is regarded as the successor to **Seamus Ennis**, a past master of the uilleann pipes, Ireland's bellows-operated equivalent of the Scottish bagpipes. O'Flynn uses four sets of pipes on the album in order to explore the complex instrument's range, and he includes two Scottish tunes, **Phil Cunningham's** "Farewell To Govan" and a *strathspey* (Scottish dance) called "The Smith's A Gallant Fireman." The piper is joined on the album by such guests as **Paul Brady** ("The Rocks Of Bawn"), **Andy Irvine** ("Come With Me Over The Mountain"), **Sean Keane** of **the Chieftains** ("Travelling Through Blarney," "The Girl Of The Brown Hair"), and members of Galician group **Milladoiro** ("Foliada De Elvine"). **KEN STEWART**

SPAIN: At least 15,000 fans and 100 artists paid a two-day homage to "the quiet man" of flamenco in Granada Feb 2-3. **Juan Carmona**, known as **"Habichuela"** (Bean), is the 62-year-old patriarch of an extended gypsy family, fondly known as **the Habichuelas**, and has just retired. Among his heirs are members of the most successful "new flamenco" band, **Ketama,** which counts Carmona's sons **Antonio** and **Juan** and nephew **Jose Miguel** among its lineup. The patriarch is particularly pleased that after 15 years of limited commercial success, Ketama has spent 33 weeks on the Spanish album chart with "De Aki A Ketama" (From Here To Ketama) on Mercury, for which sales are estimated at 250,000 copies. Among the flamenco greats who performed at the event were **Enrique Morente** and **Carmen Linares** (who, days later, were to perform at New York's Lincoln Center), **El Pele, Tomatito, Chano Lobato, Raimundo Amador,** and, of course, Ketama. Between them, they helped to raise about $163,000 for Habichuela's retirement. The event demonstrated the immense respect with which this man of few words is held. As Ketama singer Antonio puts it, "He taught us everything: how to behave, to play, to live, to speak." **HOWELL LLEWELLYN**

NEW ZEALAND: The year started badly for blues guitarist **Billy T.K. Jr.,** son of the renowned guitarist for the '60s psychedelic band **Human Instinct**. Unpaid for three concerts, he was broke and despondent until a fax arrived from Maya Records in Austin, Texas, offering him a management contract. The company, which saw the gifted guitarist/singer/songwriter when he toured in Texas last year, has booked studio time for him in Dallas and has secured a slot for him at the South by Southwest conference next month. His change of fortune couldn't have come at a better time, and while putting things in place for a record deal, he plans to hit the Northern Hemisphere blues festival circuit this summer. **GRAHAM REID**

Radio Gets A Boost In Ireland And Australia

Radio Ireland Consortium Granted Coveted Nat'l Radio License; November Launch Planned

■ BY KEN STEWART

DUBLIN—Ireland's Independent Radio and Television Commission has awarded the hotly contested national radio license to Radio Ireland—or the "Riverdance" consortium, as the media have dubbed it.

Radio Ireland's members include Brian Molloy of Lunar Records, concert promoter Denis Desmond, Factory-owner Robbie Wootton, and Moya Doherty, who set the entire "Riverdance" recording, video, and stage-show phenomenon in motion when she commissioned Bill Whelan to compose interval music for the 1994 Eurovision Song Contest.

Doherty and husband John McColgan, chairman of Radio Ireland, are the producers of "Riverdance: The Show," which opens March 12 at New York's Radio City Music Hall. They are also co-directors (with Joan Egan) of Tyrone Productions, makers of the "Riverdance" home video. That video has sold 700,000 copies in the U.K.

The "Riverdance" stage show has been seen in London by 472,000 people and returns for another run at Labatt's Apollo from May 16 to Aug. 31.

Radio Ireland, whose start-up costs exceed $5 million, plans to be on the air in November, targeting the 25-45 demographic. It estimates first-year advertising revenues at $5.6 million, a 10% share of the Irish market, which grew by 11% last year. The company expects first-year losses of about $480,000, with profits in the third year of $2.24 million.

The new station, which aims to reach between 750,000 and 1 million listeners by the end of its first year, will broadcast 24 hours a day with a diverse mix of music and talk and a strong commitment to news and current affairs.

Molloy's interests include Westland Studios, Lunar Records, and Lunar Video. He started the Radio Ireland consortium two years ago.

Wootton owns the Factory, a production, rehearsal, and storage facility that has been used by U2 and Simple Minds, among others. He is also manager of Hothouse Flowers.

Desmond's MCD Management Services has promoted such acts as R.E.M., the Cranberries, Oasis, the Saw Doctors, Foreigner, Barry White, and Van Morrison, as well as the annual open-air music festival Feile.

Other investors in Radio Ireland include the Cork Examiner newspaper group, The Irish Farmers' Journal, and a financial services company, International Investment and Underwriting.

Radio Ireland was one of five consortia competing for a 10-year national radio license. It was preceded by Century Radio, the country's first national commercial station, which started in 1989 and went out of business more than two years later with estimated losses of $11 million.

Unlike Century, which had severe transmission difficulties and fell short of nationwide coverage when it first went on air, Radio Ireland says it intends to connect with 97% of potential listeners from its first day.

U.K.'s DMG To Create National Radio Network In Australia; Seeks New Licenses, Buyout Offers

■ BY CHRISTIE ELIEZER

MELBOURNE, Australia—U.K. media giant Daily Mail & General Trust Group (DMG) announced plans Feb. 6 to set up a new national radio network in Australia within three years.

It is bidding for the licenses in Australian cities that will be available early next year, but is also eying the possibility of buying existing metropolitan radio operations.

DMG is hanking that its expansion will be expedited by a dramatic shake-up and acquisition spree over the past 18 months in the 164-station Australian radio industry. There are currently two dominant players: Village Roadshow, which owns market leaders Austereo and MMM, and the Australian Radio Network, which is run by Tony O'Reilly's Australian Provincial Newspapers group.

Although the newspaper The Melbourne Age quotes a media analyst as warning that DMG may have "missed the boat" because "the market has already begun to overheat again," the British company, which has an annual turnover of more than $1 billion, has not put a limit on spending to gain its objectives.

"Let's just say we aim to achieve a significant national presence—resources will not be an obstacle," says DMG Radio Australia CEO Paul Thompson. The format will be "very much based on what the audience needs and isn't getting now. We will be heading down somewhat original paths."

Thompson resigned as managing director of Austereo (which he had founded 15 years before) last February, some months after it merged with Village Roadshow, owners of its main rival, the Triple M network. DMG stepped in to take a 10% stake in Austereo when Thompson was first fending off Roadshow's takeover advances.

DMG is the second-biggest overseas investor since radio's deregulation in 1993. Last year, Texas-based Clear Channel became partners with APN to operate the Wesgo network.

Charlie Fox, managing director of DMG Radio Australia, joined DMG three years ago, after relocating to London in 1990. He was previously an executive with Australia's Macquarie Radio Network and was GM of Sydney's 2GB in the '80s.

Analekta Has A Classical Solution

Indie Label Succeeds With Domestic Artists

■ BY LARRY LeBLANC

TORONTO—Canadian classical artists have traditionally had a hard time getting interest from multinational labels. Montreal-based classical label Analekta Recording is striving to offer a viable alternative for domestic artists.

The indie label released 40 albums in the past year and, according to owner Mario Labbé, sells an average of 200,000 albums annually in North America. Approximately half the label's sales are in Quebec, with the remainder split between Canada and the U.S.

This year, the company is looking to gain exposure in the U.S. with its Fleur de Lys reissues collection, which Labbé says will double or triple last year's sales in the U.S. alone. Analekta's 150-album catalog, including the Fleur de Lys line, is available in the U.S. from Albany (N.Y.) Music Distribution, as well as through direct marketing.

While most other independent classical labels have struggled in Canada, Labbé's 8-year-old company has managed to succeed. "He's had a broader vision of what he wanted to do," says Shelley Stein-Sacks, VP of Quebec for the Sam the Record Man retail chain. "I don't think he sees himself as Decca, Philips, or Angel, but he won't shy away from something that's too broad."

Stein-Sacks admires Labbé's marketing flare and his dedication to his label. "Mario is one of the most astute people in the record business in Canada, and his company does a hunk of business with me," he says. "He's very successful because he signs artists from Quebec and combines artful repackaging with recordings that will touch the heartstrings of the marketplace."

Among Analekta's recent domestic triumphs is the 13th recording from Labbé's wife, violinist Angele Dubeau. The album, a set of lullabies titled "La Ronde Des Berceuses," has sold 50,000 copies in North America since its release in November 1994, according to Labbé.

Dubeau's most recent album, "Telemann: Two Violins," has sold more than 8,000 copies in North America in two months of release, says Labbé. One of the label's best sellers continues to be last year's "Gregorian Chants," recorded at the St. Benoit-du-Lac monastery in Quebec. Labbé says the album has sold 40,000 copies in North America.

Analekta's catalog reflects Quebec's distinct cultural identity. The self-contained nature of the province makes domestic marketing easier for the label; most classical music fans outside Quebec look to U.S. publications to learn about releases.

"I don't think we could have done what we've done if I was in Toronto, because of the support here," Labbé says. "Our [success] in Quebec has been due to the ability to directly control the marketing of my product. It's from my company to my paying public. If I was doing it in Toronto, I would have to internationally advertise my product to reach [Canadian classical] consumers."

The label's aggressive marketing strategies include liberal use of mass media outlets such as TV and mainstream newspapers.

"We present classical music not as elitist hut as music for everyone," says Labbé. "We recognize that new classical consumers want to buy two things. They want to buy what they think will be the best product, and they want to buy it for a good price. When [Quebec] consumers go into a [retail] store, they know our artists because we promote them. They are local stars who are accessible [to the media]. Consumers already know a recording of [pianist] André LaPlante is a top recording."

Pictured, from left, Mario Labbé and Pierre Boivin.

Given that the Quebec public is fiercely loyal to its artists, Labbé has recorded about 30 major Quebec performers, including Dubeau; pianists Dang Thai Son, Marc-André Hamelin, and LaPlante; guitarists Alvaro Pierri and Rémi Boucher; cellist Dennis Brott; organist Bernard Lagacé; sopranos Lyn Fortin, Dina Soviero, and Daniele Forget; haritones Louis Quilico and Bruno Laplante; and ensembles Arion, Anonymus, and Amati.

"This is a label for Canadian artists," says Labbé.

He came up with the idea of the Fleur de Lys reissue series last year while in Tokyo. Labbé was being lobbied by five record companies in Japan that were interested in distributing Analekta. But after scouting local stores, he realized that without a distinct market identity his albums would probably fail to make an impact in Japan—or anywhere outside Canada.

"Foreign companies are willing to take me for distribution, but I came to realize they would probably sell nothing of our music," he says. "How can you sell [internationally]? The competition is so huge, and there's too much product on the market.

"Most [Canadian-based] labels are happy to get distribution contracts and tell their artists and the world that they have a worldwide distribution," he continues. "When you sell three albums per year in the U.K., it doesn't mean a thing."

Returning to Montreal, Labbé came up with the idea of repackaging the cream of Analekta's recordings in the Fleur de Lys series. The series has grown to 50 albums, which feature paintings by 28 classic Quebec artists on their front covers. Some of the titles are "Schumann" hy pianist Anton Kuerti, "Le Livre D'Orgue De Montréal" by organist Kenneth Gilbert, and "Gounod—Mélodies Françaises" by Laplante and pianist Janine Lachance.

In Canada, the Fleur de Lys series is marketed at full price, but outside the country it is listed at midprice.

"The idea of Fleur de Lys was to give the product a marketable identity and enable us to do our marketing directly," says Labbé. "After MIDEM, I can now tell you we are going to be distributed in seven European countries. This year the launch budget for Fleur de Lys for outside Canada is $250,000."

Labbé declines to reveal which companies he's done international deals with, or in which territories the line will be released first.

While Fleur de Lys was designed to be marketed outside Canada, primarily the U.S. and Europe, the series has also been useful in parts of Canada where Analekta recordings had previously failed to penetrate.

"It's easier now to sell our product in the United States than the rest of Canada," Labbé says. "The Fleur de Lys series is picking up in Canada right now because of the advertising we've been doing in the United States in major international magazines like Gramaphone, CD Classic, CD Review, and Fanfare."

Prior to starting Analekta, Labbé was a concert promoter presenting 300 concerts a year nationally. He hrought Martha Graham's dance company to Canada in 1986. He also brought the Kirov Ballet in 1987, 1988, and 1989, and the Red Army Chorus in 1988 and 1990.

Starting a record label in 1988 was the farthest thing from his mind when, as a favor, he was asked to find distribution for three recordings: "The Red Army Chorus Live At The Orpheum," the film soundtrack to "The Music Teacher," and Dubeau's "French Sonata."

"I shopped them to the majors, and they treated me like nothing," says Lahbé. "They told me the masters wouldn't sell. CBS Records of Canada [now Sony Music Canada] told me if Angele wanted to record with them, she'd have to move to New York or one of the major capitals of the world, because they weren't interested in signing a regional artist. My reaction was, 'To hell with them.' "

By this time, Labbé had discovered that conditions existed in Canada to develop an independent label focusing on domestic classical music. "The thing that struck me was that no one was investing and that there was a niche to take," he says.

According to Labbé, "The Red Army Chorus Live At The Orpheum" sold 60,000 copies, "The Music Teacher" sold more than 20,000, and "French Sonata" sold 6,000. "After I made money from these three recordings, I put it back into the business," he says.

To further capitalize his budding company in the first two years, Labbé says he used $500,000 Canadian from savings from his years as a concert promoter. Initially, Analekta was distributed in Canada by Select Distribution, then by Madacy Distrihution from 1988-1992, until Lahbé and Pierre Boivin, the former owner of Kebek Disc, formed a sister company, Analekta Distribution.

Recently, Labbé caused a controversy in Quebec by announcing that the label was boycotting the 1996 Juno Awards, slated for March 10. Labbé is angry that Analekta recordings have never been been nominated for a Juno and that the Juno committee overseeing classical categories is dominated by multinational interests.

"We couldn't make any changes, so we pulled out of the [selection] process," he says.

Canadian Assn. of Recording Arts and Sciences president Lee Silversides dismisses Labbé's charge. "We have representation that is so broad it doesn't afford any one individual to railroad an agenda of their own," says Silversides. "[Voting] has to be heard from the entire committee, and that committee is made up of both independent and multinational factions."

Selectiveness, Low Prices Boost Videos

Once-Glutted Music Longform Industry Picking Up

■ BY CATHERINE APPLEFELD OLSON

WASHINGTON, D.C.—After a glut of product all but gutted the longform music video market five years ago, the industry has transformed itself into a leaner, meaner operation.

Major companies, such as Sony Music, PolyGram, and the WEA labels, have become decidedly more selective about the titles they release, the number of units they ship, and the price point at which they offer them.

"Early on, when everyone thought and hoped music video would be the next big format, everyone was releasing very mediocre product that flooded retail. There were a lot of return problems, and, basically, it screwed the whole industry up for a while," says Paul Freehauf, senior director of sell-through video at PolyGram. "But things have stabilized. We are still very aggressive but very realistic about our approach."

PolyGram recently introduced a campaign, "Video Worth Listening To," in which it cut to $9.95 the price of select music video catalog product.

PolyGram Video

The reality is that if PolyGram used to ship 250,000 units of a hit video title, it now ships 50,000-100,000, according to Freehauf. "We are now dealing on a level playing field and are more confident about our estimates and projections," he says.

"The shelf space really began to shrink about a year ago," says Vic Faraci, senior VP of Warner Bros./Reprise Records. "As new configurations come up, [retailers] look for the areas that give them the greatest return on their investment. And the space they devoted to music video, they tell me, was not giving them the kind of return they are looking for. So the next step was to reduce the size of inventory."

Nevertheless, Faraci places some of the blame for longform performance on poor product placement. "Music video never really received a prominent spot at retail," he says. "In many cases, music videos are buried so deep in location, many consumers wouldn't even know they are available."

At WarnerVision, which distributes much of the video product for the WEA labels, hit artists are the main fodder for longforms these days. "We are concentrating more on hit projects," WarnerVision director Lee Stimmel says. "That allows us more time to set up [a campaign] and easier access to working with the record label."

"The music video business has become a hit-artist-driven business," notes Faraci. "And the reason is that the amount of space allocated to music video at retail is so small, the chances of getting titles in there other than big-name titles are very slim."

The focus on proven acts has led to a waning of videos featuring new faces. A look at the recent roster of PolyGram longforms, for example, reveals acts with strong catalog, such as Def Leppard, the Rolling Stones, and Carly Simon.

"We are more selective about what we release than we were in the past," says David Pierce, senior VP of sales and marketing at Sony Music Distribution, which releases video product from Sony labels Columbia, Epic, Sony Classical, and Legacy. "And it is more the case that the business has gone more to acts that are established. It comes back to maximizing promotional potential."

"There aren't as many releases any more, and there aren't as many for new acts, because it is more chancy," Freehauf says.

Perhaps the most salient sign of tighter times is the price reductions that are seeping through the industry. PolyGram recently introduced a campaign to cut back to $9.95 the price on select catalog product—including titles from Tears For Fears, Paula Abdul, and Paul McCartney—with plans to bolster that line at the rate of four titles per quarter, according to Freehauf.

Sony, too, is experimenting with low price points. Although, Pierce says, the label still largely releases its music video product at $19.98 and continues to ship the same number of units as in the past, it released the recent Alice In Chains longform at $14.98. "We were pleased with the results, and we'll consider various price points in the future," he says.

The majority of Warner/Reprise Video releases now fall into what the label calls its "Super Saver Video" pricing category, at $12.98 suggested list, Faraci says. "In the early days, any program that came close to 60 minutes was released at the $19.98 price point. Now the price points, particularly in the country world, are down."

(Continued on page 57)

Sony To Open Huge Retail Complex On West Coast

■ BY DON JEFFREY

Sony will begin construction this spring on a massive urban retail and entertainment complex in the revitalized "south of Market" section of downtown San Francisco.

John MacLeod, senior VP of development and operations for Sony Development, says that this will be the biggest retail project in the world for the Tokyo-based company but that it will incorporate aspects of existing Sony retail centers.

"There's nothing else like this," says MacLeod. "We've done pieces of this in other places, but we've never put it all together in one place."

Included in the 350,000-square-foot complex will be a Sony Style store featuring consumer electronics, music, video and interactive software, T-shirts, and posters; a 15-screen Sony Theatre cineplex with a 3-D Imax theater; a family entertainment center; 8-10 restaurants; and a nightclub for live music performance.

MACLEOD

The construction cost is estimated at $80,000, and the center is expected to be completed by November 1997.

Some elements of the project are modeled after Sony Plaza, the retail and technology center at Sony Music headquarters in midtown Manhattan in New York. At that location, there is a Sony Style store and Sony Wonder, an interactive technology museum geared toward children. On New York's Upper West Side, there is a 12-screen Sony Theatre complex with an Imax theater.

In the San Francisco Sony Style atore, customers will be able to electronically access virtually all the music in Sony's extensive catalog and order any CD. There is no decision yet on whether the new store will sell music other than that of Sony's Columbia and Epic label groups or videos from Sony's Columbia TriStar Home Video.

"In New York, we handle only Sony Music products," says MacLeod. "We haven't finalized our merchandising strategy for San Francisco."

But he adds that Sony is looking for a "nontraditional retailer of entertainment media" that can offer such products as CD-ROMs and computer software. The center's location is said to be a plus because of the proliferation of small multimedia companies in an area that has been dubbed "Media Gulch."

"Whatever we do has to be adapted to the local market," says MacLeod.

Sony also plans to build a 450-seat music club for cabaret-style shows. MacLeod says performances will not be limited to Sony artists.

As the "master tenant" of the complex, Sony is looking for a number of

SONY

retailers and restaurants to join the center. The restaurants, he says, will likely include some interactive electronics: for example, touch-screens at tables that allow patrons to purchase movie tickets or watch film trailers.

"We're just starting to talk to retailers," says MacLeod, declining to say which have been approached.

He indicates, however, that a traditional music store is not likely to be among the tenants. He notes that a new Virgin Megastore is located about one block away.

The site of the proposed center is now a vacant strip of city-owned land on Fourth Street, between Mission and Howard streets, near the Moscone Convention Center. Sony received approval from the San Francisco Redevelopment Agency to be the master tenant of the complex in early February.

(Continued on page 52)

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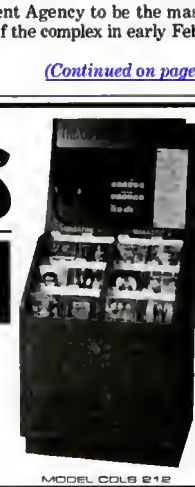

MODEL CDLS 212

Hall Closet Opens The Door For Gay, Lesbian Audiobooks

■ BY TERRI HORAK

BIBLIOTECH

NEW YORK—Development of niche markets is a sign of a healthy industry, and for the first time there is an audio-only publisher specializing in gay and lesbian works.

Hall Closet Book Co. released its first two titles, both top-selling mysteries, in November and is scheduled to release its third title in March.

"There was nobody doing gay and lesbian work in the audio industry, and I felt that this was where I wanted to be," says Ron Hall, who refers to himself as "top dog" at the company he founded.

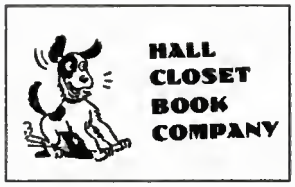
Hall, who managed a bookstore prior to starting the company, studied "the whole bailiwick of the industry," he says. "That has influenced me in how I'm positioning myself and what I want to accomplish with my product."

In picking material for the Hall Closet product line, he is taking care to present a "parity" of works. "I'm choosing books that have literary merit and speak to different aspects of the community. Because there are so many things out there, the original works I went with are classics."

The titles released so far are "Fadeout" by Joseph Hansen, who is considered pre-eminent in gay fiction, and "Hallowed Murder," part of a series by Ellen Hart featuring amateur sleuth Jane Lawless. "Fadeout" was originally published in 1970, "Hallowed Murder" in 1989.

The Seattle-based company's next release, due in March, is "The Gifts Of The Body," a memoir of working with AIDS patients by home health-care provider Rebecca Brown.

Hall Closet titles are available by mail order for sale or 30-day rental. The company also has retail placement in a number of gay and lesbian specialty stores. Hall Closet has distribution with Oakland, Calif.-based Bookpeople, which specializes in product from independent presses.



Richard Labonte—GM of Different Light, three gay and lesbian specialty stores in New York City, Los Angeles, and San Francisco—thinks the audiobooks, which just arrived in stores, have "good potential." Both are among the biggest-selling mysteries in text form, he says.

Different Light carries about 100 audiobooks at each location (all of which are also carried in print), but Labonte says titles dedicated to the audiobook market will help draw more attention to the format. "I think it will give audiobooks a slightly better focus by having something that people might go into the section for."

Different Light will have point-of-purchase copies of the audiobooks. "It's a high price point for an impulse buy, but by putting them at the register people will become more aware of them," Labonte says.

Hall's marketing strategy is to create "bigger and bigger circles" of awarenesa. Initial press releases were sent to lesbian and gay bookstores and publications across the country. Subsequent publicity efforts will include mainstream press, public radio, and even a World Wide Web page on the Internet.

Hall has already had interest from libraries, and he plans to broaden distribution to include the main retail chains. He expects that mainstream outlets will accept the titles because, although the protagonists are gay, the books are not overtly sexual and would probably appeal to the average reader. He says he is talking to distributors about developing an international customer base for his titles as well.

"Fadeout" and "Hallowed Murder" are packaged in 5-by-8-inch clamshells and feature the paperbacks' original artwork. Hall says he went with clamshells on these two because as higher-priced, unabridged titles they are better suited for rental.

"Hallowed Murder" runs eight hours on six tapes for $39.95, and "Fadeout" is slightly more than five hours on four tapes and is priced at $24.95.

Hall says he has not had any objections from retailers because of the oversized packaging, but for "The Gifts Of The Body," which fits unabridged on three cassettes and retails for $19.95, he will use a standard air-pack packaging. "I think it will work real well in the bookstore market, because it is what they are more accustomed to seeing," he says.

"Gifts Of The Body" is read by the author, but professional readers were used for "Fadeout" and "Hallowed Murder." "I have a certain idea what I want my books to sound like," Hall says.

"I am very thorough and very much a perfectionist," he says of his effort to find suitable readers and the substantial time spent in the editing process. Hall chose Jim Zeiger, an audiobook narrator for the Library of Congress, for "Fadeout" and Carol Jordan Stewart, a reader for the National Library Service, to read "Hallowed Murder."

Aware that his versions will probably be the only ones produced for each work, Hall stresses the quality throughout. All works will be unabridged. His philosophy is to "develop a high-quality presentation that allows the book to speak so that when an author hears the audio edition, they will think their characters and words came through just like they would imagine in their own heads."

While Hall was familiar with the book trade as a result of a decade-

(Continued on next page)

EXECUTIVE TURNTABLE

SCHLESINGER

SPRECHER

DISTRIBUTION: Wendy Schlesinger is promoted to senior director of market development, country music marketing, and merchandising for BMG Distribution in New York. She was director of mainstream and country marketing.

HOME VIDEO: Amy Sprecher is named VP of acquisitions for PolyGram Video in New York. She was VP, program development, for Lancit Media Productions.

New Line Home Video in Los Angeles promotes **Stephanie Sigel** to director of marketing, **Joah Lobia** to senior marketing manager, **Beth Gunderia** to marketing manager, and **Susan Schaefer** to manager of sales administration.

They were, respectively, marketing manager, assistant marketing managers, and sales administrator.

Karen Elliot-Crawford is promoted to executive director of creative services at LIVE Entertainment in Los Angeles. She was creative director.

RELATED FIELDS: Nikki Rocco is promoted to president of Universal Pictures Distribution in Universal City, Calif. She was executive VP.

James J. Klein is appointed president, consumer products group, at MCA Inc. in Universal City, Calif. He was president/COO of Applause Entertainment.

newsline...

NATIONAL RECORD MART reports that total sales for the third fiscal quarter fell 5.5% from the year before and that sales from stores open at least one year declined 9.5%. For the period that ended Dec. 23, total sales were $33.9 million. The 152-store, Pittsburgh-based chain says that net profit fell to $1.6 million in the quarter from $2 million the year before. The company attributes the declines to "the competitive influx of big-box, lower-priced prerecorded music retailers, a reduction in the per-unit sale price of each SKU, and fewer major releases as compared to the same quarter of the prior year." For the nine months ending Dec. 23, NRM reports a $935,000 loss on net sales of $73.7 million, compared with a profit of $1.6 million on $73.8 million in sales in the same period a year earlier.

MUSICLAND STORES CORP. reports that sales in January for all stores open at least one year declined 11.2% from the same period a year ago. Total sales increased only 1.9% to $109.4 million. The company says that while revenues from superstores (Media Play and On Cue) rose 40.8% in January, same-store sales fell 10.5%. Total sales from mall stores (Sam Goody, Musicland, and Suncoast Motion Picture Co.) dropped 12.1%; on a same-store basis, they were down 11.5%. The company says the results are "a continuation of a disappointing weakness industrywide in the music business and the effects of bad weather nationwide."

RENTRAK, a supplier of leased videocassettes to video rental stores, reports that net profit in its third fiscal quarter fell 56% to $559,866 on a 59% increase in revenues to $50.4 million. However, the company says that the loss came from its retail sports (Pro Image) and video store operations (BlowOut Entertainment) and that it posted a $3.5 million profit on $31.5 million in sales from its pay-per-transaction video-leasing business, Rentrak Home Entertainment. The company states that "each of these businesses would be better served operating independently of the others" and that it "is exploring possible alternatives which would achieve these ends. In conjunction with restructuring, substantial write-downs may be required." Rentrak says that 4,500 retailers now participate in its PPT system, in which rental revenues are shared by the stores, movie companies, and Rentrak.

IMAGE ENTERTAINMENT, licensee and distributor of laserdiscs, reports that net profit rose 66.5% to $2.4 million in the third quarter, which ended Dec. 31, on a 2.7% increase in net sales to $28 million. But excluding a $1.1 million charge in the December 1994 quarter related to the early retirement of debt, Image's latest quarterly profit actually declined 6%. The results include operations of US Laser, a distribution company that Image sequired in June 1995.

NEWS CORP. reports that revenues from its filmed entertainment unit rose 27.4% to $724 million in the quarter ending Dec. 31 from $568 million the year before. Operating income increased to $32 million from $17 million. The owner of 20th Century Fox Filma and Fox Video points to strong home-video sales from "The Mighty Morphin Power Rangers," the "Star Wars" trilogy, and, especially, "Die Hard," which Fox says is the biggest-selling rental video title ever, at 758,000 units sbipped.

BLOCKBUSTER ENTERTAINMENT announces tbat Emmy-winning actor Kelsey Grammer ("Frasier") will host the second Blockbuster Entertainment Awards March 6 from the Pantages Theater in Hollywood, Calif. Some of the musical artists booked to perform at the show are Coolio, Celine Dion, and Shania Twain. The winners of the awards for film, home video, and music were chosen by consumers at voting kiosks located in Blockbuster Video and Blockbuster Music stores from Dec. 29 through Jan. 12. The company says more than 10 million votes were cast.

CINRAM LTD., a Toronto-based manufacturer of audio CDs, CD-ROMs, audiocassettes, and videocassettes, says its stock has been listed on Nasdaq's National Market system. In the last quarter for which results were available, the period that ended Sept. 30, revenues increased to $171 million from $97 million the year before because of the acquisition of three companies that duplicate videocassettes and the increase in demand for CDs and CD-ROMs.

SHOREWOOD PACKAGING says it has installed advanced printing technology at its new 130,000-square-foot packaging plant in Springfield, Ore., to service multimedia companies. Shorewood produces for the multimedia industry CD booklets, folders, tray cards, cartons, brochures, and plastic jewel box alternatives, such as the Digipak and Slide Pak.

L.A.'s Music Scene Not The Same Without Jac Zinder

DECLARATIONS OF INDEPENDENTS™

by Chris Morris

DIGITAL ELEGY: We met **Jac Zinder** just once, at a long-forgotten major-label showcase at the Whisky A Go Go in Los Angeles. Zinder was there in the company of his girlfriend, a well-known local music critic; he appeared bored by the proceedings.

Though we didn't know Zinder well personally, we knew him very well by reputation. He wrote a number of intelligent, prescient pieces for the free paper The L.A. Weekly; he introduced forward-looking L.A. acts like **Beck** and **Ethyl Mestplow** in its pages. He was also the promoter of a local club, Fuzzyland, that was housed in a derelict Highland Park bowling alley, Mr. T's Bowl. And he was the first in L.A. to book such adventurous bands as **the Jon Spencer Blues Explosion** and **Combustible Edison.**

As a local DJ, he was known as an eclectic and unpredictable individualist, as likely to play Indian soundtrack music and such scorned popatera as **Rod McKuen** as the latest cutting-edge bands. He was also a musician in his own right.

Zinder was killed on Thanksgiving eve 1994, when a drunk driver smashed into his car in Los Angeles. Feb. 27 would have been his 35th birthday.

Zinder's death sparked a public outpouring of grief: More than 30 bands performed at a 1994 benefit memorial concert at Fuzzyland. Many of his friends pondered the ides of issuing an album of the music Zinder recorded with his bands **Stay Home** and **Bufadora.** Ultimately, journalist **Jonathan Gold** proposed the notion to L.A.'s Catasonic Records, an indie label operated by musician/performance artist **Weba Garretson** and musician **Mark Wheaton.**

The album, "Chairs I Have Known," is scheduled for release by Catasonic on March 2. A mostly instrumental collection, it highlights Zinder'a extremely eclectic approach, which encompassed everything from a cover of the **Beach Boys'** "Pet Sounds" (a favorite of club audiences, much to Zinder's chagrin) to suavely tailored originals like "Real Cool Muslims" and "Holiday For Mooks," which betray the influence of everything from Middle Eastern pop to lounge music. Notes for the package were supplied by Gold and such well-known L.A. alternative musicians as **John Dentino, Chris Handsone,** and **Don Bolles.**

Garretson says that the album—which ironically, given its homemade genesis, was mastered at the classy A&M Studios—was a labor of love for those involved. "The musicians really cared about it," he says.

Catasonic will celebrate the release of "Chairs I Have Known" and Zinder's memory with a release party at Mr. T's Bowl on Feb. 27 and an in-store at Aron's Records in L.A. on March 3.

Beyond the charm, grace, and eccentric wit of the music he made, Jac Zinder remains an important figure because he reminds us that "independence" is not just a method of record distribution—it's a state of mind.

QUICK HITS: Distributor Paulstarr Enterprises has relocated to Chanhassen, Minn. The company is now housed in a 26,000-square-foot building that incorporates Paulstarr's Distributing's warehouse; it also serves as home for MCS Distributing, a Paulstarr division servicing the Michigan region . . . **James Murdoch,** son of media magnate **Rupert Murdoch,** is serving as chairman of a new New York-based indie label, Rawkus Entertainment. The company's first signings include alternative act **Motorbaby,** hip-hop unit **7Universal,** dancehall artist **Poppa Bear Cool Breez,** and glam rock band **Whorgasm** . . . **Gumball's Don Fleming** has started a new imprint, Instant Mayhem Records, which will be distributed by Caroline. The label's first release is Fleming's 16-minute solo EP "Because Tomorrow Comes."

FOR THE RECORD: Due to misinformation supplied by a source, Declarations of Independents erroneously stated in the Feb. 10 issue that five staffers had been laid off at Select-O-Hits in Memphis. According to the distributor's **Johnny Phillips,** only one individual has been let go, for reasons wholly unrelated to Fantasy Records' recent split with the wholesaler.

Also, **Clay Pasternsk** of M.S. Distributing is the current chairman of the National Assn. of Independent Record Distributors and Manufacturers. We misstated the case in an item here on Feb. 10.

FLAG WAVING: We hadn't heard anything from **Kelly Hogan,** the vibrant singer of the marvelous Atlanta band **the Jody Grind,** since 1992, when that group was tragically sundered after a road accident took the lives of two band members.

Happily, Hogan is very much with us again, courtesy of two hometown indie labels: She has just resurfaced as a guitar player, no less, in the new Atlanta psychobilly group **the Rock*A*Teens,** whose self-titled album has just been issued by Daemon Records, and she has just finished cutting a solo album for Long Play Records.

Hogan, who is best known for her lush, torchy vocal style, admits that she "knew about 11 guitar chords" before signing on with the Rock*A*Teens, which also features former **Opal Foxx Quartet** member **Chris Lopez.**

"Chris came to my house on April Fool's Day," Hogan says, recalling the genesis of the band. "I thought he was joking . . . It was just goofing around, and it became a band."

The group, which also includes guitarist **Justin Hughes** and drummer **Chris Verene,** lays down some hectic roots-bred noise on its album, ranging from such originals as "Who Killed Bobby Fuller?" to a cover of **James & Bobby Purify's** "I'm Your Puppet."

Hogan describes the music on her solo album, tentatively set for an April release, as "fairly simple, lo-fi, kind of goofed up around the edges." Backed by guitar, drums, and acoustic bass, she essays several numbers co-written with her former Jody Grind partner **Bill Taft** (now with former Flag Waving fave **Smoke**) and a Lopez composition with the delightful title "Feel-Good Hit Of The Summer."

Lately, the Rock*A*Teens have played in New York and Boston and at a Long Play showcase at Atlanta's Hard Rock Cafe ("It was so ridiculous for us goobers," Hogan says of the latter gig). The group will perform in Athens, Ga., and Austin, Texas, in March.

At the moment, Hogan has no solo tour scheduled, but wants to hit the road in the summer. "My plan is to be gone for the Olympics," she confesses.

HALL CLOSET OPENS DOOR FOR GAY, LESBIAN AUDIOBOOKS

(Continued from preceding page)

long stint as a bookstore manager, his experience with audiobooks came mostly as a listener during his daily commute.

When a customer requested some gay and lesbian titles on audio, Hall discovered that very little was available. He spent several years studying the spectrum of audiobooks on the market and evalusting all the options available to publishers before going into the business full time.

Aside from providing a "good listening experience," Hall is particularly sensitive to the opportunity to provide a much-needed service for those unable to read because of blindness or illness.

Plans are to publish six-10 titles this year. Others slated for production in 1996 are "Blackbird" by Larry Duplechan, "Gaudi Afternoon" by Barbara Wilson, "The Man Who Fell In Love With The Moon" by Tom Spanbauer, and "The Language We Use Up Here And Other Stories" by Philip Gambone.

As for sales, Hall says, "From what I have done in the past two months, I am convinced that this is a market that wants it and has the potential to carry through."

Barbara Grier, owner of Naiad Press in Tallahassee, Fla., agrees. Naiad, a publisher of lesbian titles, has issued audio versions of five books. She says the market for gay and lesbian literature is growing and the demand for the works on audio will grow too.

She welcomes Hall Closet into the field. "We've done very well [with audio], and I expect [Hall Closet] will do well also," Grier says.

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Strawberries Joins List Of Music/Electronics Combos

IF YOU CAN'T BEAT 'EM: Strawberries is stepping out and has opened a music store that shares a roof with a consumer electronics chain. In Burlington, Mass., Strawberries is sharing space with Tweeter, Etc., a Massachusetts-based consumer electronics chain. The Strawberries space takes up 8,000 square feet, and Tweeter takes up 11,000.

Although the two stores are under the same roof, "it isn't one store, but customers can move from from one area to another," says **Ivan Lipton,** president of Milford, Mass.-based Strawberries. However, he adds, the stores are designed to be shopped in such a "way that it feels like one store."

While the operations of the two stores are separate, Lipton says the two companies will collectively market the site. For the grand opening, "we are doing combined advertising, including a live radio remote and a jointly hosted party," he reports.

Also, the two chains are discussing ways they can cross-promote merchandise, through coupons, etc. Consequently, Strawberries will have some exposure in the Tweeter area, and vice versa.

To complement Tweeter's customer base, Strawberries' usual broad selection will have a "nice jazz and classical section, which will be sectioned off from the rest of our store," says Lipton.

The Strawberries/Tweeter effort will be across the street from a Circuit City, "which is good, because that's where Tweeter likes to be," Lipton explains.

With Best Buy, Circuit City, Nobody Beats the Wiz, Lechmere, and WOW! all combining music and home electronics merchandise, you would think that the Strawberries/Tweeter teaming is a natural. But according to Lipton, "I could claim to be a genius for putting the deal together, but the project came about almost by accident."

Both chains were looking for additional locations in the area—Tweeter is in Burlington Mall, while Strawberries has closed its store in Middlesex Mall, —and both wanted sites not in a mall. "It came about that we were both looking at the same location, but it was bigger than either one of us wanted," Lipton says. "But once we landed on the same real estate, we said, 'Why not take the whole space and connect the stores?' And from there, the deal snowballed into joint marketing efforts."

Now that the store is done and already had a soft opening, Lipton says, "I don't know why it took so long for us to pair up, because this store is going to be great."

He says that there are many similarities between Tweeter and Strawberries. "We're both from the same state, and we are both regional chains fighting the big competitors," Lipton says. "In both cases, we found our own niche, defined it, and capitalized on it: We provide the customers with service and a convenient shopping environment, and we take the stress out of the buying decision for the customer."

In other Strawberries news, the chain has closed six stores since Christmas, reducing its store count to 156, and it will probably close another four or five outlets this year, says Lipton.

ANOTHER PLANET: The Borders Group has placed the Planet Music operation under the Borders Inc. division, closing Planet's Raleigh, N.C., headquarters. Going forward, the Ann Arbor, Mich.-based Borders Inc. will oversee the music chain's operations.

Borders has 118 stores, 100 of which carry music, and it will assume buying and advertising for the five Planet Music stores and four CD superstores. **Len Cosimano,** Borders director of merchandising for music, says with the difficulties that the music retail business has been experiencing, "it made sense to streamline" and shutter the Planet Music headquarters. According to Cosimano, Planet Music founder **Paul Mayer** is still with Borders but in an "advisory role."

The company recently closed the Planet Music outlet in Greensboro, N.C., and currently there are no plans to open any more music superstores.

RETAIL TRACK
by Ed Christman

ON THE MOVE: Retail Track hears that **Jayne Simon,** head of sales at Geffen, is moving to MCA to become senior VP of marketing and sales. On the sales side, she is replacing **Jonathan Coffin,** who has left the label . . . In another move at strengthening its management structure, Spec's Music has hired **Jeffrey Fletcher** as chief operating and financial officer. Last month, the company named **Barry Gibbons** chairman. Those two additions complement **Ann Lieff,** president/CEO of the chain. Fletcher previously was CFO at the Environmental Quality Co., a Michigan-based waste services company . . . **Brad Tait,** VP of merchandising and marketing at the mall division of the Musicland Group, has left the chain. His responsibilities and title have been assumed by **Marcia Appel,** who is VP of communications for the chain and publisher of Request magazine. Appel eventually will give up her responsibilities in communications but will retain control of Request . . . Oops. Two weeks ago, I reported that **David Schlang** has emerged as a top honcho at Alliance Entertainment Corp. Well, he is a top honcho, but I got his responsibilities wrong. In addition to the independent distribution operations under the Alliance umbrella, Schlang will also oversee the one-stop group. The Alliance music labels are not under his domain.

And speaking of Alliance labels, Castle Communications U.S. has just hired **Evan Jahn** as product development coordinator. He was previously national sales and marketing coordinator at Arista . . . **John Rotella,** formerly the West Coast sales regional with Island, will move over within the PolyGram family to become VP of sales and marketing at Atlas/Polydor . . . After more than 20 years in the business, **Roy Burkhert** has left Harmony House. Burkhert, who was a senior buyer at the Troy, Mich.-based chain, is willing to relocate. He can be reached at 810-879-4694.

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Angel Sets Sail With 'Muppet Treasure Island'

Soundtrack First Family Title For Classical Label

by Moira McCormick

KERMIT LAD: One of the most thoroughly entertaining movie soundtracks in recent memory is "Muppet Treasure Island," released Feb. 13 by Angel Records.

With original songs by legendary pop hit-makers **Barry Mann** and **Cynthia Weil** and scored by Oscar winner **Hans Zimmer** ("The Lion King"), "Muppet Treasure Island" is uncommonly engaging. Its tunefulness, verve, and marvelous Muppet irreverence set it apart from the mostly bland family-movie soundtracks out there—which, considering the music's source, is no big surprise.

What is out of the ordinary is the soundtrack's appearance on Angel. "Muppet Treasure Island" is the first family-oriented soundtrack for the largely classical label, and only its third children's release. "I wouldn't say we're diving headfirst into the kids' business," says **Jay Landers**, senior VP of A&R for Angel Records, which is a branch of EMI. "But on a case-by-case basis, we're becoming involved in projects with high potential visibility and very strong musical quality."

Angel's first two kids' audio titles—"Songs Say So Much" by **Jeff Sorg** and "Dance of a Child's Dream" by **David Levine, Molly Mason, and Jay Undar**—were strictly children's albums, notes Landers, whereas "Muppet Treasure Island" is aimed at "kids of all ages." Actor **Tim Curry**, who plays the movie's Long John Silver, performs on many of the musical numbers. In March, Angel will release the soundtrack to the animated family film "All Dogs Go To Heaven II," which also has songs by Mann and Weil.

According to Weil, "Muppet Treasure Island" showcases a side of the songwriting team not often seen: theatrical music. "We went for a Broadway thing here," she says. "When we began working with [director] **Brian Henson**, we wrote the first song like a kid's song." It was scrapped, though, after they "looked at the rest of the Muppet movies and saw how hip the music was. It was a challenge to write the songs from a theatrical standpoint instead."

Weil says that Zimmer, who worked closely with Mann to orchestrate the songs (Mann writes the music; Weil writes the lyrics), was their "first choice [for a collaborator], though we never thought we'd get him. But it's amazing how many people love to be involved with the Muppets. And Hans has a daughter." The duo ended up bringing the soundtrack project to Landers and Angel president **Steve Murphy**.

Landers, a longtime friend of Mann and Weil, has an extensive Broadway background, having produced or done A&R for "Company," "Oliver!," "Carousel," and "Five Guys Named Moe," among other musicals. Plus, Landers has long been executive producer for **Barbra Streisand**. "I'm attuned to what good theatrical writing is about," says Landers. "Family films really work when the songs are interwoven with the action in a Broadway, theatrical fashion."

Landers also knows a thing or two about end-title songs, the usually AC ballads performed by name artists (frequently duets) that play over a movie's closing credits and are often released as singles. Along with **Chris Montan**, head of music supervision for Disney animation, Landers did A&R for hit end-title songs from "Beauty And The Beast," "Aladdin," and "Pocahontas." The end-title tour de force of "Muppet Treasure Island" is a reggae change of pace, "Love Power," by **Ziggy Marley**.

"Since the movie takes place on an island, we wanted someone from the world of reggae," says Landers. "Ziggy works with an extended family of siblings, relatives, and

(Continued on next page)

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Top Pop Catalog Albums™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
		★ ★ NO. 1 ★ ★		
1	1	BEASTIE BOYS ▲ DEF JAM 527351/LAND (7.98 EQ/11.98)	LICENSED TO ILL (15 weeks at No. 1)	166
2	2	ENYA ▲³ REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	221
3	3	BOB MARLEY AND THE WAILERS ▲³ TUFF GONG 846210*/ISLAND (10.98/17.98)	LEGEND	235
4	6	JIMMY BUFFETT ▲² MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	242
5	5	SOUNDTRACK ▲⁶ POLYDOR 825095/A&M (10.98/16.98)	GREASE	65
6	7	CAROLE KING ▲¹⁰ COLUMBIA 34946 (7.98 EQ/11.98)	TAPESTRY	61
7	8	SMASHING PUMPKINS ▲⁴ VIRGIN 88257* (9.98/15.98)	SIAMESE DREAM	12
8	9	ENYA REPRISE 45681/WARNER BROS. (10.98/16.98)	THE CELTS	27
9	12	PINK FLOYD ▲²⁰ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	249
10	11	NINE INCH NAILS ▲² TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	123
11	4	PINK FLOYD ▲¹³ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	246
12	13	JOURNEY ▲⁶ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	244
13	16	CREEDENCE CLEARWATER REVIVAL ▲⁷ FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	148
14	10	THE BEATLES ▲¹ CAPITOL 46446* (10.98/16.98)	ABBEY ROAD	92
15	17	VAN MORRISON ▲² POLYDOR 841970/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	34
16	15	JIMI HENDRIX ▲ MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	38
17	14	THE BEATLES ▲⁸ CAPITOL 46442* (10.98/16.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	126
18	21	BOYZ II MEN ▲⁷ MOTOWN 530231 (10.98/16.98)	COOLEYHIGHHARMONY	63
19	18	ELTON JOHN ▲¹³ ROCKET 512842/ISLAND (7.98/11.98)	GREATEST HITS	231
20	31	PATSY CLINE ▲⁶ MCA 12* (7.98/12.98)	GREATEST HITS	229
21	20	JAMES TAYLOR ▲⁷ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	241
22	25	ERIC CLAPTON ▲⁷ POLYDOR 800014/A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	238
23	22	STEVE MILLER BAND ▲⁶ CAPITOL 46191 (7.98/11.98)	GREATEST HITS 1974-78	238
24	19	THE BEATLES ▲³ CAPITOL 97039* (15.98/31.98)	1967-1970	58
25	24	THE DOORS ▲³ ELEKTRA 60015/EEG (12.98/19.98)	THE BEST OF THE DOORS	228
26	23	METALLICA ▲⁴ ELEKTRA 60815/EEG (9.98/15.98)	...AND JUSTICE FOR ALL	229
27	29	MADONNA ▲⁶ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	43
28	26	JANIS JOPLIN ▲² COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	193
29	32	AC/DC ▲¹² ATLANTIC 47418/AG (10.98/15.98)	BACK IN BLACK	136
30	30	EAGLES ▲²² ELEKTRA 1005*/EEG (10.98/15.98)	GREATEST HITS 1971-1975	242
31	33	SOUNDTRACK ▲¹⁵ ARISTA 18699* (10.98/15.98)	THE BODYGUARD	6
32	27	THE BEATLES ▲⁷ CAPITOL 46443* (14.98/26.98)	THE BEATLES	40
33	28	THE BEATLES ▲³ CAPITOL 97036* (15.98/31.98)	1962-1966	45
34	40	MEAT LOAF ▲¹² CLEVELAND INT'L 34974*/EPIC (7.98 EQ/11.98)	BAT OUT OF HELL	210
35	—	SHANIA TWAIN MERCURY NASHVILLE 514422 (7.98 EQ/11.98)	SHANIA TWAIN	1
36	38	MARVIN GAYE MOTOWN 636058 (7.98/11.98)	EVERY GREAT MOTOWN HIT	24
37	35	U2 ▲¹⁰ ISLAND 842298* (10.98/17.98)	THE JOSHUA TREE	195
38	34	THE BEATLES ▲⁴ CAPITOL 46440* (10.98/15.98)	RUBBER SOUL	15
39	39	LYNYRD SKYNYRD ▲ MCA 42293 (7.98/12.98)	BEST-SKYNYRD'S INNYRDS	105
40	—	SOUNDTRACK ▲⁷ COLUMBIA 40439 (7.98 EQ/11.98)	TOP GUN	78
41	47	MARIAH CAREY ▲⁶ COLUMBIA 45202* (10.98 EQ/16.98)	MARIAH CAREY	26
42	—	VARIOUS ARTISTS ▲³ WALT DISNEY 60605 (6.98/13.98)	DISNEY CHILDREN'S FAVORITES VOLUME 1	30
43	46	METALLICA ▲³ MEGAFORCE 60846/EEG (9.98/13.98)	RIDE THE LIGHTNING	218
44	49	BETTE MIDLER ● ATLANTIC 82497/AG (10.98/16.98)	EXPERIENCE THE DIVINE: GREATEST HITS	5
45	41	EAGLES ▲¹⁶ ELEKTRA 103/EEG (7.98/11.98)	HOTEL CALIFORNIA	141
46	—	ZZ TOP ▲² WARNER BROS. 26846 (10.98/16.98)	GREATEST HITS	17
47	37	METALLICA ▲³ ELEKTRA 60431/EEG (9.98/15.98)	MASTER OF PUPPETS	215
48	45	LED ZEPPELIN ▲¹⁰ ATLANTIC 82638/AG (10.98/15.98)	LED ZEPPELIN IV	207
49	43	GRATEFUL DEAD ▲² WARNER BROS. 2764 (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	133
50	—	SOUNDTRACK ▲¹¹ POLYDOR 820389/A&M (12.98/17.98)	SATURDAY NIGHT FEVER	1

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. ■ indicates past or present Heatseeker title. ©1996, Billboard/BPI Communications, and SoundScan, Inc.

Merchants & Marketing

CHILD'S PLAY

(Continued from preceding page)

friends, which reminded us of the extended family of [the] Muppets." Dreadlocked Muppets appear with Marley in the "Love Power" video, which was produced by **Paul Fox (10,000 Maniacs)**.

The single was released to triple-A and AC radio Feb. 6. According to **Chris Hensley**, Angel VP of marketing and promotions, "Ziggy's a core artist for triple-A—but we're knocking on every door to help him grow beyond his core audience."

Angel is targeting reggae specialty shows, he notes, via independent promotion people versed in noncommercial and college radio. In addition, children's radio leader AAHS has been serviced, "and we're making sure that [kid-oriented] video outlets are serviced with the video. We didn't want to go out of the box with hype—we'll let it find its way." A second end-title song, the ballad "Love Led Us Here"—a duet between country artists **John Berry** and **Helen Darling**—may later be released as a single as well.

KIDBITS: Listening Library of Old Greenwich, Conn., has a full slate of unabridged books on tape, including **Betsy Byars'** "Dark Stair: A Herculeah Jones Mystery"; **Mary Rodgers'** "Freaky Friday"; **Beverly Cleary's** "The Mouse And The Motorcycle," "Ralph S. Mouse," and "Runaway Ralph"; and **Lynne Reid Banks'** "Adventures Of King Midas." Banks also wrote "The Indian In The Cupboard" . . . **Joanie Bartels** performs the theme song for the newly released "Hello Kitty" audio series on K-tel International's Kid-tel label. The first title is "Hello Kitty & Friends Bake A Cake."

Golliber Records of Austin, Texas, renowned for its kids' albums based on the **Beatles** and **Buddy Holly**, has a new lullaby release, "Sleepy In Seattle." This time, pianist **Floyd Domino**, a veteran of **Asleep At The Wheel**, takes on music of the '30s and '40s . . . Science and music join forces on "The Maestros' Tea Party" (Cultured Kids, Etna, N.H.), in which a young boy learns about famous inventions and discoveries to the accompaniment of classical works by **Bach, Borodin, Liszt, Mozart, Schubert,** and **Boccherini**.

IT'S CERTAINLY ORIGINAL: "I'm On The Potty" (Persnickety Press, Port Chester, N.Y.) consists of 14 songs designed to help toilet-train tots. Children's artist **Fritzie Locke** set original lyrics to well-known nursery rhymes (sample title: "Every Day I Make A Poopie") . . . Parachute Express kicks off a national tour March 2 at Irvine, Calif.'s Barclay Theatre . . . **Tonja Evetts Welmer's** "Space Songs For Children" was played aboard the space shuttle Endeavor in the fall.

SONY COMPLEX

(Continued from page 47)

Sony Retail Entertainment, which is headed by Mickey Steinberg, will lease the land from the city and sub-lease space to retailers and restaurants. Millennium Partners of New York and the WDG Cos. of San Francisco are the developers, and Bob Weis Design Island Associates is handling the creative direction of the project.

The center will be part of a 22-acre, mixed-use development plan known as Yerba Buena Gardens.

"Sony is making a major commitment to San Francisco," says MacLeod. "We do a lot of business in the Bay Area. We have several companies located there. We think it's a great place to do business."

The building at the top is an artist's rendition of the proposed San Francisco Sony retail and entertainment complex. It is scheduled for completion in 1997.

Top Kid Audio™

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES / LABEL, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
			★ ★ ★ NO. 1 ★ ★ ★	
1	1	14	READ-ALONG ● WALT DISNEY 60066 (6.98 Cassette)	TOY STORY
2	2	25	VARIOUS ARTISTS ● WALT DISNEY 60865 (10.98/16.98)	CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC
3	5	24	READ-ALONG ▲ WALT DISNEY 60258 (6.98 Cassette)	POCAHONTAS
4	4	17	VARIOUS ARTISTS WALT DISNEY 60863 (9.98/16.98)	WINNIE THE POOH: TAKE MY HAND
5	3	25	VARIOUS ARTISTS ● WALT DISNEY 60866 (10.98/16.98)	CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC
6	7	8	VARIOUS ARTISTS ▲³ WALT DISNEY 60605 (6.98/13.98)	DISNEY CHILDREN'S FAVORITES VOLUME 1
7	6	25	BARNEY ▲² SBK 27115/EMI (9.98/15.98)	BARNEY'S FAVORITES VOL. 1
8	8	20	BARNEY BARNEY MUSIC 35101/EMI (9.98/16.98)	BARNEY'S SLEEPYTIME SONGS
9	10	24	KENNY LOGGINS ● SONY WONDER 57674/COLUMBIA (9.98 EQ/13.98)	RETURN TO POOH CORNER
10	9	24	READ-ALONG WALT DISNEY 60254 (6.98 Cassette)	THE LION KING
11	11	19	BARNEY ● BARNEY MUSIC 28338/EMI (9.98/16.98)	BARNEY'S FAVORITES VOL. 2
12	22	3	SING-ALONG WALT DISNEY 60889 (10.98 Cassette)	WINNIE THE POOH
13	16	7	VARIOUS ARTISTS WALT DISNEY 60819 (9.98/13.98)	20 SIMPLY SUPER SINGABLE SILLY SONGS
14	17	25	SING-ALONG ▲ WALT DISNEY 60876 (10.98 Cassette)	POCAHONTAS
15	13	8	READ-ALONG WALT DISNEY 60204 (6.98 Cassette)	CINDERELLA
16	12	20	VARIOUS ARTISTS WALT DISNEY 60886 (9.98/16.98)	THE MUSIC OF DISNEY'S CINDERELLA
17	18	17	VARIOUS ARTISTS WALT DISNEY 60627 (9.98/16.98)	MICKEY UNRAPPED
18	23	20	CEDARMONT KIDS CLASSICS BENSON 217 (3.98/6.98)	ACTION BIBLE SONGS
19	15	25	SING-ALONG ▲ WALT DISNEY 60857 (10.98 Cassette)	THE LION KING
20	14	25	VARIOUS ARTISTS FEAT. LEBO M ● WALT DISNEY 60871 (10.98/16.98)	THE LION KING: RHYTHM OF THE PRIDE LANDS
21	19	16	CEDARMONT KIDS CLASSICS BENSON 218 (3.98/6.98)	SUNDAY SCHOOL SONGS
22	20	18	MY FIRST SING-ALONG WALT DISNEY 60623 (5.99 Cassette)	ACTIVITY SONGS
23	RE-ENTRY		CEDARMONT KIDS CLASSICS BENSON 216 (3.98/6.98)	BIBLE SONGS
24	21	13	READ-ALONG WALT DISNEY 60263 (6.98 Cassette)	POCAHONTAS: LISTEN WITH YOUR HEART
25	24	7	VARIOUS ARTISTS ▲² WALT DISNEY 60606 (9.98/13.98)	DISNEY CHILDREN'S FAVORITES VOLUME 2

Children's recordings: original soundtracks excluded ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 1996, Billboard/BPI Communications, and Soundscan, Inc.

POLYGRAM REPORTS INCREASES

(Continued from page 6)

compared with other currencies during 1995.

The company says that, if expressed in terms of local currency, revenues were up by 9.2% and profits by 6.2%.

"Local currency growth is the true measure of PolyGram's fundamental growth," says a company statement, "as less than 5% of the company's revenues are derived from the Netherlands."

Nonetheless, Levy identified three other reasons that the company's results —as PolyGram warned in a statement issued shortly before Christmas—are not as good as might be expected. He said the second-half pop release schedule produced "a weaker than normal performance," several important albums were delivered late, and there was no major hit from the film division.

Levy declined to specify which albums had been disappointing, but commented, "Even the greatest names can make less successful albums." Of the late albums, he said, "This business is about talent, not product. The talent has to be satisfied with the creation, and so do we."

Levy added, however, that there was "nothing that would generate worries from a statistical point of view." He said that in 1994, the company produced 29 million-selling albums, while last year it made 31 million sellers. However, he pointed out that PolyGram's five biggest albums in 1994 sold a total of 29 million units, but last year the top five managed only 24 million.

Levy said, "This is not a downward curve. This is simply a mediocre result compared with what we are used to."

He said he anticipates world music market growth of 6%-8% this year, fuelled by the fast-emerging Eastern European, Asian, and Latin American markets and the growing CD penetration in southern Europe. Levy argued that PolyGram was in a good position to exploit this growth with a strong presence in Eastern Europe and Asia and its October acquisition of Rodven Records in Venezuela. Cook says Rodven has doubled PolyGram's share of the Latin American market.

Levy also anticipates expansion in mature markets, such as the U.K. and U.S. American growth will come, he asserted, after the problem of "too many" record stores has been "adjusted."

Levy added that PolyGram's operating margin on its core activities in music grew to 15% in 1995 and stated that while it was enjoying expansion in world markets, any successful company needs a healthy share of the U.S. market.

Its international successes included increased revenues in Japan, he stated, where third-party distributed product had been largely replaced by PolyGram's own or licensed repertoire.

Among the album successes of the year, Levy cited the Cranberries' "No Need To Argue," which, with an additional 7 million units in 1995, was the company's best seller. He also noted Bon Jovi's "These Days" (5.4 million); Janet Jackson's "Design Of A Decade 1986/1996" (4.3 million); and Boyz II Men's "II" (3.8 million).

While warning that PolyGram will need time to "gather steam" this year, Levy says albums are slated for the second quarter from the Cranberries and Lionel Richie. Also reported to be due in 1996 are new albums by Sting, U2, Def Leppard, and Bryan Adams.

PolyGram's corporate video, played at the announcement, said that the company's share of the world music market has grown from 7% before its acquisition of A&M and Island at the beginning of the '90s to 14%. It claims that PolyGram accounts for 40% of all classical sales.

PolyGram reports in Dutch guilders. The exchange rate used in this story is 1.656 guilders to the dollar.

MCA'S GLOBAL EXPANSION

(Continued from page 6)

"We are open to aggressively moving into the Latin markets, and we would consider the possibility of purchasing companies in Latin America or distribution arrangements with independents," says Horowitz. "In addition, we'll go after established artists whose contracts have expired with other companies."

Spearheading MCA's foray into Latin America was Jorgen Larsen, president of MCA Music Entertainment International. Larsen, who established MCA's other international branches, says that MCA's entry into Latino music waters is propitious because there is an abundance of artist and label opportunities in the market.

"There are so many deals available all of the time, and that's what makes this part of the world fascinating," says Larsen, adding that Latino-rooted funk/rock act Rosco Martínez has been signed.

Heading MCA's offices in Latin America are Walter Kolm, managing director of MCA Argentina; Paulo Rosa, managing director of MCA Brazil; and Fernando Hernández, president of MCA Mexico.

Larsen says that he has "a lot of faith" in his young executive teams and that "it's very important to get some fresh blood in that part of the world."

Hernández, an industry veteran, was hired, says Larsen, as an interim president until the Mexican label's 25-year-old GM, Arturo López Gavito, becomes more seasoned.

Larsen says that the impact of establishing an overseas branch is almost immediate.

"We have seen instantaneous sales increase 40%-50% in markets where we have set up," says Larsen. "In the first week that our Argentinian office was open, we had the No. 1 single with Raimundo Amador, our first signee with MCA Spain."

As in other parts of the world, BMG will handle manufacturing and distribution of MCA product until 1999. Larsen says BMG will be in charge of sales, but MCA has the option "to take over our own sales activities upon giving notice."

Horowitz says that "being in control of our own destiny is very important" in a region where two of world's top 10 music markets (Brazil and Mexico) are located.

"We will be able to give more specialized attention to our top-line international releases," says Horowitz, "while maximizing sales of our catalog, such as the Decca catalog, which has a significant number of Latin or Latin-influenced artists, such as Desi Arnaz and Carmen Miranda."

Update

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

FEBRUARY

Feb. 19, **The Brit Awards,** Earl's Court Exhibition Center, London.

Feb. 24-25, **First Ever Laserdisc Spectacular,** presented by Image Entertainment, Hollywood, Calif. 818-407-9100 x265.

Feb. 26, **Black History Month Workshops,** presented by ASCAP, New York. 212-621-6243.

Feb. 26-28, **Great Lakes Broadcasting Conference & Expo,** presented by the Michigan Assn. of Broadcasters, Lansing Center, Lansing, Mich. 517-484-7444.

Feb. 27-March 2, **27th Annual Country Radio Seminar,** Opryland Hotel and Convention Center, Nashville. 615-327-4487.

Feb. 28, **38th Anaual Grammy Awards,** Shrine Auditorium, Los Angeles. 310-392-3777.

Feb. 29, **Rhythm And Blues Foundation Sevaath Anaual Pioaeer Awards,** Palladium, Los Angeles. 202-588-5566.

MARCH

March 4, **Ontario Assn. Of Broadcasters Annual Conference,** location to be announced, Ontario. 416-695-9236.

March 9, **Canadiaa Music Hall Of Fame Dianer And Awards,** presented by the Canadian Academy of Recording Arts and Sciences, Metro Toronto Convention Centre, Toronto. 416-485-3135.

March 10, **Juno Awards, 25th Anniversary,** Copps Coliseum, Toronto. 416-485-3135.

March 12, **Nineteenth Songwriter Showcase,** presented by the Songwriters Hall of Fame and the National Academy of Popular Music, New York. 212-957-9230.

March 12, **ASCAP Presants: Music Publishing Info Sassioa,** ASCAP, New York. 212-621-6414.

March 13, **View From The Top: Future Direction Of Tha Music Industry,** presented by the Assn. of Independent Music Publishers, Hotel Sofitel Ma Maison, West Hollywood, Calif. 818-842-6257.

March 13-17, **26th Annual ITA Seminar,** Arizona Biltmore, Phoegix. 212-643-0620.

March 19, **ASCAP Founders Award,** presented to Ashford & Simpson, Motown Cafe, New York, 310-829-9800.

March 17-20, **Winter Music Coafarence,** Fontainebleau Hilton Resort and Spa, Miami Beach, Fla. 954-563-4444.

March 22-25, **NARM Convention,** Sheraton Washingtoa, Washington, D.C. 609-596-2221.

March 26, **ASCAP Presents: Music Publishing Info Session,** ASCAP, New York. 212-621-6414.

March 30-31, **Platinum Plantation Recording Iadustry Saminar And Demo Cliaic,** Radisson Hotel, Atlanta. 770-368-3905.

APRIL

April 2, **The Business Of Entertainment: The Big Picture,** presented by Schroder Wertheim and Variety, Hotel Pierre, New York. 212-492-6532.

April 16-18, **Replitech Europe 1996,** Jaarbeurs Congress and Convention Centre, Utrecht, the Netherlands. 914-328-9157.

April 20, **Music Ia Cyberspaca Conference,** presented by New York chapter of NARAS, Marriott Marquis Hotel, New York. 212-245-5440.

April 26-28, **Second Adventures In Broadcasting Promotion Director's School,** seminar for radio marketing professionals, Sheraton Stamford, Stamford, Conn. 203-288-2002.

LIFELINES

BIRTHS

Girl, Katherine Jean, to **Ron** and **Michele Furmanek,** Feb. 1 in Hackensack, N.J. Father is a record producer who most recently worked in archive restoration on the Beatles' "Anthology" albums.

Girl, Sarah Adelaide, to **Bill** and **Deborah Bajohr,** Jan. 31 in Staten Island, N.Y. Father is head of legal affairs for San Juan Music Group.

Boy, Jack Nathan, to **Eddie Skuller** and **Janice Krasnow,** Jan. 26 in New York. Father is a singer/songwriter with Breath of the Earth Records.

Girl, Charlotte Amber, to **Samantha Way** and **Dave Lory,** Jan. 26 in London. Mother is international promotion manager for Columbia Records/Sony Music Europe. Father is chairman/CEO of DE-EL Entertainment.

Boy, Sinclair Lawrence, to **Laura Pula Cook** and **Thomas Cook.** Mother is senior VP, business and legal affairs, for 20th Century Fox Home Entertainment.

DEATHS

Mercer Ellington, 76, of a heart attack, Feb. 8 in Copenhagen. The son of Duke Ellington, he began managing his father's orchestra in the '60s and continued as its leader after the senior Ellington's death in 1974. In addition to working closely with his father, Ellington was a trumpeter and composer. He is survived by his wife, Lena, sons Paul and Edward, and daughters Mercedes and Gaye (see Jazz/Blue Notes, page 34).

GOOD WORKS

IN HER MEMORY: **Rosalyn Weiss,** wife of veteran label owner/publisher **Hy Weiss** and mother of **Barry Weiss,** president of the Jive, Silvertone, and Verity labels, died of lung cancer Feb. 5 at the age of 63. Her family has requested that, in lieu of flowers, donations be sent to the T.J. Martell Foundation at 6 West 57th Street, New York, N.Y., 10019. In addition to Hy and Barry, Weiss is survived by her daughters, **Pamela Katz** and **Maureen Spergel,** and three grandchildren, **Michael, Lindsay,** and **Bradley.**

EASTER SEAL FUND-RAISER: Music of all types will be featured at the Easter Seal Network Celebration '96 fund-raiser. The event, formerly known as the Easter Seal Telethon, will offer 20 hours of programming from the Pasadena (Calif.) Civic Auditorium March 2-3 starting at 8 p.m. Hosting the event will be such personalities as **Pat Boone, Charlie Chase, Dick Clark,** and **Martha & the Vandellas,** and **Ralph Carmichael** will conduct an orchestra. Last year, the event raised $53.7 million to support Easter Seal's community-based rehabilitation programs and services designed to help children and adults with disabilities achieve maximum independence.

TRACY CHAPMAN CONTEST: Singer/songwriter **Tracy Chapman** wants more than 5 million schoolchildren in grades 6-12 to think about the power of the written word through Scholastic's third "Write Lyrics" contest. Students are asked to submit one completed song lyric. Chapman will select the grand-prize winner and visit his or her school for a private performance. Microsoft, which, along with Elektra and Warner Music Group, is sponsoring the contest, will award the grand-prize winner a personal computer and software. Microsoft will also give computers and software to the schools of the two first runners-up. Kids can communicate online with Chapman on the Scholastic Network. Contact: **Gabrielle Torello** at 212-343-6897, **Sherry Ring Ginsberg** at 212-275-4159, or **Ellen Smith** at 415-776-3307.

HIGH NOTE FOR LUNDVALL: **Bruce Lundvall,** president/CEO of Blue Note Records, along with artists **Cecil Payne, Marian McPartland,** and **Jonah Jones,** will receive the Annual Lifetime Achievement Award from the Jazz Foundation of America on Friday (23) at New York's Algonquin Hotel. The event will be preceded by a Town Hall concert, "An Evening Of Cool Jazz, Pop And Swing." The foundation was established in 1989 with the goal of assisting jazz artists in coping with their medical, financial, and career-development needs, as well as promoting interest in the music, history, and performing artists of jazz. Contact: **Gary Morgenstein** at 212-492-1923.

SOMETHING SPECIAL: The VH1 "Lift Ticket To Ride," a celebrity ski challenge and concert, will take place in Vail, Colo., Friday (23)-Feb. 25 to benefit Special Olympics. The concert will include performances by members of **Deep Blue Something, Gin Blossoms, Hootie & the Blowfish, Toad The Wet Sprocket, Sheryl Crow,** and **Jewel.** VH1 expects to donate $50,000 to the charity. Sponsors for the "Lift Ticket To Ride" are AT&T, Irish Spring, and Toyota. The Special Olympics were established in 1968 to provide an international program of year-round sports, training, and athletic competition for children and adults with mental retardation. Contact: **Abbie Joseph** at 212-846-7879 or **Scott Acord** at 818-505-7852.

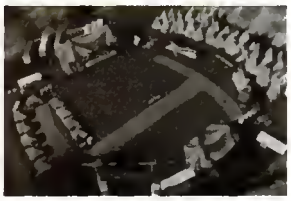
Philips' CD-ROM Pass To The H.O.R.D.E. Tour

■ BY BRETT ATWOOD

LOS ANGELES—Philips Media is taking the traveling H.O.R.D.E. music festival to a new destination—the home computer. "All Access: The H.O.R.D.E. Festival CD-ROM" contains live performances by Blues Traveler, Sheryl Crow, the Dave Matthews Band, and Ziggy Marley & the Melody Makers.

The two-disc CD-ROM, which will retail for $34.95, aims to emulate the look and spirit of the annual live music event and will be available at computer and music retailers March 12.

Philips captured the live performances contained on the CD-ROM during the 1995 H.O.R.D.E. (Horizona of Rock Developing Everywhere) trek. Tour headliners the Black Crowes were originally scheduled to be on the multimedia disc, but licensing complications kept them from appearing on the final product.



Philips Media's "All Access: The H.O.R.D.E. Festival CD-ROM" will be sold in both airbox and jewel-case packaging.

To access most of the music on the CD-ROM, computer users must search through a virtual version of the H.O.R.D.E. grounds to find a hidden "backstage pass." The disc uses Apple's QuickTime VR Navigation technology to simulate travel through the game's music-themed environment.

At one point in the game, Blues Traveler's John Popper baits the player into a strange, psychedelic forest. The player must navigate a disorienting maze filled with twists and turns while an eerie voice nags him or her to find the exit.

Game players who are less skilled (or less patient) can play the audio tracks of the CD-ROM's performances on the audio portion of the bonus enhanced CD, which is bundled with the game.

However, as with the H.O.R.D.E. tour itself, music is not the only part of the experience. The H.O.R.D.E. CD-ROM includes the festival's activist tents, which hawk everything from hemp clothing to political ideology.

Once inside one of the virtual tents, computer users can instantly order merchandise or volunteer their services by modem.

"We could not have accurately conveyed the entire H.O.R.D.E. experience without them," says Michael Kushner, senior VP/GM for multimedia music at Philips Media Software. "For the organizations that are participating, this is a unique opportunity to put their messages out on CD-ROM."

An "Aural Fixation" tent contains a jukebox with samples from about 40 bands that have played the H.O.R.D.E. festival in the past.

The disc also contains a cookbook of recipes from members of many H.O.R.D.E. acts.

To build awareness for the product, Philips mailed promotional videocassettes about the H.O.R.D.E. tour and CD-ROM to music and multimedia retail stores in early February. The video, which aims to educate salespeople about the forthcoming title, contains a H.O.R.D.E. tour trivia contest with a prize of a multimedia computer.

In mid-February, Philips followed up its aggressive retail campaign with an in-store display contest. In-store demonstrations will provide a platform for a second contest in mid-March.

Kushner says Philips is thinking about creating a music video from the CD-ROM product.

In addition, Philips is mailing product fliers directly to potential consumers who attended last year's H.O.R.D.E. festival. Philips gathered the names and addresses of many concertgoers when it set up its own booth at the event in 1995.

The CD-ROM will be sold at the 1996 H.O.R.D.E. tour, according to Steven Sandborg, VP of marketing for Philips Interactive Media.

The look and feel of the H.O.R.D.E. tour is recreated on CD-ROM. Players can navigate through festival grounds and visit a concert stage, tour bus, and activist tents in search of a hidden backstage pass.

Industry Execs Back Performance Right Act

Online Services Ask For Infringement Exemption

■ BY BILL HOLLAND

WASHINGTON, D.C.—Music publishers and performance rights group officials testified at a hearing on Capitol Hill Feb. 5 to voice support for an information superhighway copyright-protection bill.

H.R. 2441, the National Information Infrastructure Act, would ensure that the digital performance right act is protected. In addition, the definition of distribution rights in current copyright law would be expanded to include electronic transmission distribution, such as material carried by online services.

It would also ensure that those who willingly violate copyright laws in the digital age can expect to receive fines or go to jail.

The bill establishes criminal penalties for pirates who remove or alter copyright management "license plate" information on product. It calls for civil penalties for those who willingly allow the distribution or download of unauthorized recordings or try to circumvent copyright protection systems or avoid licensing payments through the use of "black box" devices.

The bill would still allow for "fair use" exemptions in the present Copyright Act but does not address changes in the law that would further define copyright infringement liability for online services.

However, the passage of the bill this session might be in jeopardy because lawmakers have begun to hear from the computer online subscription services and Internet access market companies that would like an exemption from infringement statutes unless copyright owners could prove that they had actual knowledge of infringing activity.

"The bill needs more balance," said Rep. Frederick Boucher, R-Va., at the hearing. "Without these companies being appropriately treated, it's going to run into big problems. It's the only course to passage this year."

Boucher said that some companies would be unable to monitor the "tens of thousands of daily postings" by system users and that others might be considered infringers under current law for making "transitory copies" available.

However, Ed Murphy, president of the National Music Publishers' Assn., argued that no changes are needed. "Under current law, courts are directed to, and do, consider the 'innocence' or 'willingness' of the infringer in relation to the award of statutory damages and attorneys fees," he said st the hearing.

Moreover, Murphy added, "the online services and their allies have not explained how copyright will be enforced" if such amendments were to be added. "In our view," he added, such exemptions "would encourage commercial interests that facilitate uses of works to turn a blind eye toward unlawful activities of services and individuals operating on or using their systems."

Top officials at the Recording Industry Assn. of America were out of town and unable to attend the hearing, although a representative reiterated RIAA support for the measure.

The pending bill, which would essentially update the current Copyright Act, is the legislative outgrowth of the administration's White Paper report on Intellectual Property Rights released last fall (Billboard, Sept. 16, 1995).

Most of the music industry wrangling over the type and extent of protection that should be offered took place last year at a series of regional meetings hosted by the authors of the White Paper. The report showed that current copyright law is basically sound.

The bill's provisions dealing with pirates and those intending to avoid fees are clear, however. Criminal penalties for fraud, such as stripping or altering encryption information, include fines of up to $500,000 and a five-year jail sentence for one violation. Civil penalties for those who try to override "black box" protection systems range from $250 to $2,500.

Revealing Sounds. Reveal Computer Products is teaming with Warner Bros. and Reprise Records to promote its new Theatra line of multimedia speakers. An in-store display unit lets consumers sample multimedia sound from a sampler disc that contains artists on both labels. The disc will also be given away to those who purchase the speakers. The promotion is running at Best Buy, Circuit City, Sears, Egghead Software, and other retail outlets.

Pages Black In Protest

INTERNET BLACKOUT: Several Internet World Wide Web sites went black Feb. 8 in protest after President Clinton signed the telecommunications bill that threatens to have sweeping effects on the freedom to exchange information on the Internet.

The home pages of many record labels, including Reprise Records, contained blue ribbons to symbolize the companies' sentiments for 48 hours after the signing.

Some major computer companies remained noticeably neutral in the protest, including Microsoft, Apple, IBM, Netscape, and Silicon Graphics.

Most protesting sites changed their background color to black, with many containing white lettering that read, "Why is this page black?"

Computer users who clicked on that question found the answer at a Web site for the Coalition to Stop Net Censorship.

VIRTUAL BARBIE: Toy maker Mattel will launch a line of multimedia software and coin-operated products known as Mattel Media.

"Now is the right time for us to do this," says Mattel Media president Doug Glen. "The multimedia industry is only now becoming a mass-market business."

Some of the first products to come from the new company will target the untapped girls' software market, according to Glen.

The first title to ship will be "Barbie Fashion Designer," which allows children to design and print their own fashions on printer-compatible fabrics.

Among the other brands that are expected to be extended to multimedia are Fisher-Price, Hot Wheels, and Cabbage Patch Kids.

The first Mattel Media titles are expected to hit mass merchants, as well as conventional computer retailers, in fall 1996. Pricing on the titles will be $19-$35, according to Glen.

ROCKET REPORT: San Francisco-based Rocket Science Games has announced several staff changes, as it restructures its operations following the departure of co-founder Peter Barrett. Among the new hires are Sand Castle founder Will Harvey, who joins as VP of engineering; Sierra VP of creative development Bill Davis, who is the new VP of product development; and OnLive! chairman/CEO Keith Schaefer, who joins as executive VP of sales and marketing.

Past Rocket Science games have emphasized the use of full-motion video. The company is refocusing its product development on creating games based on other technologies.

TELEBASE MERGER: Online and interactive developer Need to Know Inc. (N2K) and Telebase Systems Inc. have merged under the name N2K Inc.

The new company will release enhanced CDs that incorporate content from N2K's Web sites, such as Jazz Central Station and a forthcoming rock-themed music site. N2K Inc. plans to release four titles in 1996 through conventional and electronic retail outlets, according to N2K's Larry Rosen.

"YIPPIE-KI-YAY *%@#?£!"

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Video Music Inc. Thriving On Longform

Alternative Specialist Sees Future In Laser, CD-ROM

■ BY CATHERINE APPLEFELD OLSON

WASHINGTON, D.C.—For most independent special-interest labels, longform music video fills one of a handful of programming niches. But for Norristown, Pa.-based Video Music Inc., it's the only game in town.

And this positions the small company well in an age of shrinking availability of music video product from the major labels (see story, page 47).

The staff of Video Music and Music Video Distributors in Norristown, Pa., includes, in the bottom row, from left, Eve Seaman, president Tom Seaman, and Elinor Seaman. In the top row, from left, are Dave Hall, Mike DeMonte, Ed Seaman, and Steve McQuirns.

Video Music president Tom Seaman founded the label and its sister company, Music Video Distributors, nine years ago, after he became taken with the idea of laserdiscs while employed as a buyer/merchandise manager for the Sam Goody chain. "I saw the future of the music business in laserdiscs and the visual medium, and that started the ball rolling," he says. Laserdisc, meanwhile, has taken a back seat to prerecorded cassettes.

Today, Video Music, which Seaman says experienced its best year ever in 1995, specializes in alternative rock, much of it imported from Europe via exclusive U.S. distribution arrangements with such labels as Berlin-based K7 and U.K.-based Jungle. Other music companies with which VMI has exclusive arrangements include New York-based AVMS and Northern California-based M.Bredt.

"We had the most fabulous year in our company's history, strongly due to some of the excellent indies and exclusive product made available to us," Seaman says. "In most cases, we work with smaller companies that hear about us through our distribution deals, or we contact them."

Recent titles have included longforms by such acts as U.K. pop sensation Oasis, U.S. noise rock act the Cows, German techno act X-Mix-5, and the cult reggae film "Rockers." Although the company has multititle deals with some of the labels it works with, most of its agreements are on a video-by-video basis.

Video Music's efforts, which

(Continued on page 59)

Sealed With Lots Of Kisses. The nearly 10,000 John Smiths reached by the U.S. Postal Service received at least one Valentine Day's card, courtesy of Buena Vista Home Video and Irene Bedard, the voice of "Pocahontas." The cassetta edition, a highlight of tha spring sall-through season, drops anchor at retail Feb. 28. Buena Vista says the card was created to salute those who share the name, if not the rank, of Pocahontas' British friend, Capt. John Smith.

Direct-To-Video Releases Need Promotional Backing

■ BY TRUDI MILLER ROSENBLUM

NEW YORK—Suppliers and retailers rhapsodize over direct-to-video releases (Billboard, Feb. 17), but titles without theatrical pedigrees don't sell themselves. Even consumers bent on building cassette libraries need guidance, so vendors pull out the promotional stops.

Sony Wonder's strategy is "a lot of [point-of-purchase materials], price, positioning, television commercials on local stations and on cable, and a lot of cross-promotions," says executive VP/GM Ted Green. "Cross-promotions are very important because of the need for exposure."

The Lyons Group's Barney titles hardly need added awareness, but the upcoming "Barney's Talent Show" will be supported with the "Super-Dee-Duper Purple Ticket Instant Win Game." Inside each video is a purple ticket that tells the consumers if they have won a prize, including trips to Universal Studios Florida; a complete set of every Barney book, video, and plush doll currently in production; and a set of Barney bedding.

In addition, customers who purchase specially marked packages of "Barney's Talent Show" will receive three free issues of Barney Fan Club News, a coupon for $3 off Barney's next Classic Collection video, and a discount on a Universal Studios vacation. In-store P-O-P includes a 6-foot display with a Barney standee, dolls, and 48 "Talent Show" videos.

That's what it takes, says Just for Kids president Noel Bloom. "It's pretty easy when you're releasing something like 'G.I. Joe: The Movie,' where it's a licensed popular character people know about. For our other titles, we try to get a lot of reviews, and we spend a lot of time and energy educating people that a children's title doesn't have to be in theaters or on TV to be a quality program."

Bloom continues, "We're doing some magazine and radio advertising, mainly in the free magazines you get at video stores. The next level will be advertising in consumer magazines and on TV, usually early morning on the networks, 7:00 or 8:00 a.m., then after 11:00 p.m. to catch the parents."

At GoodTimes Home Video, the effort is inversely proportional to the depth of a character's cultural roots. "We, as a company, are not heavily involved in marketing a lot of our products. Many of our videos are based on famous stories, such as Snow White and Cinderella," says senior VP Jeff Baker. "Most of our effort goes into the actual packaged-goods process, creating eye-catching display vehicles in stores and working with the retailers to get the best location.

"If a consumer comes in the stores and sees a big display in a very visible location and picks up the video, and it's Snow White with beautiful artwork, there's no education required. He knows the story of Snow White."

Like most direct-to-video suppliers, GoodTimes keeps prices in the $10-$15 range to encourage impulse purchases. Rental titles are treated differently, often as an afterthought to theatrical releases.

"In the case of the original 'Darkman' and the original 'Tremors,' both were successful theatrically but were much more successful as video titles. They found their true audience in the video market," says

(Continued on next page)

PolyGram Sets Hopes On Wishbone; 'Alien Empire' Creeping Into Stores

PICTURE THIS

by Seth Goldstein

WONDER DOG: PolyGram Video has set some ambitious goals, even for an educated dog like Wishbone, star of the self-titled PBS series that introduces children to literary classics. The New York-based vendor expects to ship 500,000 copies of the first four "Wishbone" titles, which street Feb. 27 at $12.95 suggested list, and as many as 1 million by mid-year, says president **Bill Sondheim**.

We should not be surprised: This column touted Wisbbone as a blue-ribbon candidate for home video a year ago after learning of it from producer Big Feats! Entertainment, a resident of the House That Barney Built.

According to **Laura Smith**, PolyGram Video managing director of children's programs, PolyGram considers the 40-program series "the hottest program on TV right now." Translating the heat to cassette sales isn't as easy as A,B,C, however. "The competition is tough out there," she says, especially with the February arrival of Sony Wonder's repackaged Sesame Street label.

Easing the way is a joint promotion with Harper Paperbooks, a division of HarperCollins, which will introduce abridged editions of Wishbone selections this spring. At $3.99 and 164 pages, the books should share "most channels of distribution," says Smith. "It makes it exciting to put them in an endcap together." One possible drawback: The release dates of book and video titles don't necessarily match. "That would make sense, but they had their own agenda," she says. When school reopens next fall, other licensed product should be in place. "By the end of the year, you could see" Wishbone shops, Smith says.

CREEPING, CRAWLING . . . SELLING? Time Life Video & Television, master of direct response, has set loose an "Alien Empire" at retail. If consumers buy the three-tape series with the "Star Wars" trilogy in mind, so much the better.

"Alien Empire" is actually an insect documentary, but special-interest videos need a sales hook, so TLV is playing up the science-fiction angle. "It's very sci-fi-oriented packaging," notes TLV VP of brand development **Madeleine Boyer**, who claims program content doesn't cheat. "It's a 'War Of The Worlds' kind of show with humans vs. insects."

Direct response will account for the bulk of "Alien Empire" sales, but TLV has launched a major retail effort. It has even taken space on the Sci-Fi Channel's World Wide Web site on the Internet, offering Net surfers a "cyberspace refund coupon" for $5 off the $49.99 list price. Boyer says the coupon can be downloaded, printed, and redeemed at any store carrying "Alien Empire."

About 1,000 outlets stocked it when PBS broadcast the show Feb. 11-13, including Borders, Best Buy, the Musicland Group's Suncoast Motion Picture and Media Play chains, Nobody Beats the Wiz, and Wherehouse, Boyer says.

One retailer is bringing bugs to the people. Borders hired Tustin, Calif., entomologist **Susan Key** (aka "Dr. Sue") to show off some of her pets—including an African praying mantis that eats crickets on cue, 8-inch African millipedes, and 3-inch Madagascar hissing cockroaches—at three stores in the L.A. area.

DINOSAUR NO MORE: Talk about raising Lazarus. Los Angeles-based Variety buried Blockbuster in the La Brea tar pits a few years back, calling the chain a dinosaur in a dying industry. The trade weekly postulated, at great length, that home video was about to be devoured by video-on-demand, then a favorite example of the soon-to-be-everywhere information superhighway.

As of the Feb. 12 issue, resurrection was in vogue. A story titled "Blockbuster Stares Down Street Savants" said that the Viacom subsidiary "continues to churn out cash like a vast oil strike" and that new at-home entertainment technologies, such as VOD, wouldn't crowd the chain for another 10 years. It chided Wall Street for downgrading Viacom stock because of a weak fourth quarter filled with low-margin sell-through titles. Christmas comes but once a year, "a blip on the video radar screen for Blockbuster," whose strength is rental. The article's continuation on another page was headlined, "Demise Of Video, B'buster, Highly Exaggerated."

'D' IS FOR DEMOS: Philips Media senior VP **Emiel Petrone** has been tapped as the keynote speaker for Digital Hollywood, being held in Los Angeles Tuesday-Thursday (20-22). He'll talk about the data potential of DVD.

MCA/Universal Hopes Tape Buyers Will Dig Deep For 'Earthworm Jim'

■ BY EILEEN FITZPATRICK

LOS ANGELES—Anyone who has hung around kids between the ages of 4 and 12 knows the ability to gross each other out ranks high on the entertainment scale. So a slimy character named Earthworm Jim and his cronies Snott and Queen Slug-for-a-Butt should fit the bill.

At least that's what MCA/Universal Home Video is counting on with its April 9 release of the animated series "Earthworm Jim." Introduced in 1994 as a video game, the character debuted on a Saturday morning cartoon last September on the Warner Bros. Kids Network.

MCA will release four tapes, each containing two episodes. Retail price is $9.98 each. Individual cassettes also contain interviews with the creators and animation team behind the series.

To help this worm turn, MCA has enlisted toy manufacturer Playmates, Fleer/Skybox Trading Cards, and Taco Bell to promote the video arrival through various tie-ins scheduled this spring. Playmates, which introduced a line of "Earthworm Jim" action figures in conjunction with the TV debut, will offer a limited-edition action figure when consumers purchase any two cassettes in the series.

Playmates is advertising the videos on boxes of the eight "Earthworm Jim" toys already in stores. In addition, the tapes will be plugged on packages of the new CD-ROM game versions of "Earthworm Jim," due in March, and the Sega Saturn edition scheduled for release in April. The tapes, meanwhile, are being packed with video-game tips and tricks.

The Taco Bell fast-food chain has scheduled a $1 million TV campaign to promote the four "Earthworm Jim" tapes via an estimated 8 million premiums available from March through May.

Finally, Fleer/Skybox will supply MCA with four "Earthworm Jim" trading cards that are exclusive to the series and will be included in each video. The card and toy offers will be noted on cassette boxes and floor and counter displays. MCA expects Fruit of the Loom, Hallmark, and Marvel Entertainment to join the list of licensees down the road.

The studio also has sell-through plans for the theatrical release "Balto," due April 2 at $19.98 suggested list. Featuring the voices of Kevin Bacon and Bridget Fonda, the Steven Spielberg production tells the true story of Balto, the leader of a team of sled dogs that hauled life-saving serum to Nome, Alaska, during a 1925 diphtheria epidemic.

MCA is supporting the title with a program targeted to 10,000 elementary schools. Teachers in grades 2-4 will receive a "Balto" educational packet containing material on social studies, activity sheets, and a wall poster incorporating the movie into classwork.

SELECTIVENESS, LOW PRICES BOOST VIDEOS

(Continued from page 47)

Lower price point and all, the country genre continues to be an anomaly in the shrinking longform music video market.

"We have done a lot in correlation with Atlantic Nashville," Stimmel says, noting the success stories of videos featuring Tracy Lawrence, Travis Tritt, and Little Texas. "Music video is a fanatical business, and country is more of a fanatical genre. It also allows us to be a mass-market type of business, with distribution in the Wal-Marts of the world."

"The country fan is more interested in buying a video than the other music fans seem to be," Freehauf says, citing PolyGram's success with Billy Ray Cyrus and, more recently, Shania Twain.

All labels agree that maintaining consumer awareness is a key ingredient in keeping longform music video alive. PolyGram has been among the most aggressive promoters with its "Video Worth Listening To" campaign, which encourages consumers to think of music video as an audio medium as well as a visual one via product that cannot be "heard" anywhere else.

The campaign, which the label introduced in 1994 with a video-only U2 concert, includes, among other elements, on-screen instruction of how consumers can wire their TV to their stereo. "We took a step back and tried to figure out what was wrong with the format and thought maybe people weren't using it properly," Freehauf says. "We need to educate people about the medium, and perhaps it will inspire them to purchase more music video product."

One promotional campaign with which Stimmel has had success is previewing longforms on college campuses. WarnerVision recently held screenings of "Hootie & The Blowfish: Summer Camp With Trucks" at 45 campuses across the country. "Hootie has a huge college following, and the 'tour' helped create a buzz on the video," he says. "We'll definitely do that again."

Timing is an art in the promotion of a longform. "The most successful marketing campaigns are always those for music videos that are released simultaneously with an audio release, so you can take advantage of cross-promoting," Faraci says.

Sony releases the majority of its longforms in conjunction with a new audio title, Pierce says. "Whenever we have a project and can couple it with an audio, we do. We make an attempt to work our projects that way."

Ironically, the small indie labels have felt less of a squeeze than their major-label counterparts. Tom Seaman, president of the Norristown, Pa.-based Music Video Inc., which specializes in import alternative-rock product, says, "The majors have borne the brunt of developing the music video industry, and, as a result, they have become gun-shy about releasing product," he says. "But I'm very bullish on this industry. Our market continues to expand constantly, and we are now active in selling CD-ROM product and laserdiscs as well."

Seaman says VMI currently ships about the same amount of product as it did at its inception nine years ago. For its recent Oasis concert video, for example, the company shipped close to 10,000 units (see story, page 56).

MPI Home Video, which dabbles in music product with such releases as "The Judds' Farewell Concert" and the Beatles' "A Hard Day's Night," also is content with the current climate.

"We don't do a whole lot of music video, so we have not really felt a squeeze," says Sam Citro, VP of sales at MPI. "But the relationships we've developed through the years, with the companies that deal with the Judds, the Beatles, almost guarantee we'll continue to be in this business."

DIRECT-TO-VIDEO

(Continued from preceding page)

MCA/Universal Home Video marketing VP Craig Relyea.

"With 'Darkman II: The Return of Durant' and 'Tremors II: Aftershocks,' we're taking advantage of an existing awareness of a theatrical property that already has a core group of fans out there that are anxious for a sequel exclusive to video. These kinds of titles are great opportunities for retailers because the feature films created the audience," he says.

New Line Home Video had a similar experience with "Poison Ivy." The movie, starring Drew Barrymore, was tested theatrically in a few locations and then went straight to video, where it enjoyed "the highest turns per copy the industry had experienced," says president/COO Steve Einhorn.

"When we came out with 'Poison Ivy 2,' we had Alyssa Milano, who had a strong recognition factor in her own right, combined with a sequel to a film the retailers had made a lot of money on," he notes.

That is a good model for direct-to-video success, but timing is also important: New Line's campaign for "Detonator 2" was built around actor Pierce Brosnan, the star of MGM/UA's hit "Goldeneye."

Billboard. FOR WEEK ENDING FEBRUARY 24, 1996

Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
			★ ★ ★ No. 1 ★ ★ ★		
1	1	5	**THE NET** (PG-13)	Columbia TriStar Home Video 11613	Sandra Bullock
2	5	3	**WATERWORLD** ◆ (PG-13)	MCA/Universal Home Video 42680	Kevin Costner Dennis Hopper
3	2	7	**DIE HARD WITH A VENGEANCE** (R)	FoxVideo 8858	Bruce Willis Samuel L. Jackson
4	6	4	**NINE MONTHS** (PG-13)	FoxVideo 8924	Hugh Grant Julianne Moore
5	3	6	**SHOWGIRLS** (NC-17)	MGM/UA Home Video 905525	Elizabeth Berkeley Kyle MacLachlan
6	4	7	**CLUELESS** (PG-13)	Paramount Home Video 33215	Alicia Silverstone
7	12	3	**JADE** (R)	Paramount Home Video 32968	David Caruso Linda Fiorentino
8	33	2	**DESPERADO** (R)	Columbia TriStar Home Video 11653	Antonio Banderas
9	35	2	**SOMETHING TO TALK ABOUT** (R)	Warner Home Video 14217	Julia Roberts Dennis Quaid
10	7	3	**INDIAN IN THE CUPBOARD** (PG)	Columbia TriStar Home Video 11640	Hal Scardino David Keith
11	11	10	**SPECIES** (R)	MGM/UA Home Video 905208	Ben Kingsley Natasha Henstridge
12	8	7	**FIRST KNIGHT** (PG-13)	Columbia TriStar Home Video 71173	Sean Connery Richard Gere
13	10	13	**CRIMSON TIDE** (R)	Hollywood Pictures Home Video Buena Vista Home Video 5255	Denzel Washington Gene Hackman
14	14	11	**APOLLO 13** ◆ (PG)	MCA/Universal Home Video Uni Dist. Corp. 82418	Tom Hanks Kevin Bacon
15	9	7	**MORTAL KOMBAT-THE MOVIE** (PG-13)	New Line Home Video Turner Home Entertainment N4310	Christopher Lambert Talisa Soto
16	13	7	**JUDGE DREDD** (R)	Hollywood Pictures Home Video Buena Vista Home Video 5261	Sylvester Stallone
17	18	3	**LORD OF ILLUSIONS** (R)	MGM/UA Home Video 905200	Scott Bakula
18	16	17	**WHILE YOU WERE SLEEPING** (PG)	Hollywood Pictures Home Video Buena Vista Home Video 5396	Sandra Bullock Bill Pullman
19	15	13	**DOLORES CLAIBORNE** (R)	Columbia TriStar Home Video 74753	Kathy Bates Jennifer Jason Leigh
20	17	11	**CONGO** (PG-13)	Paramount Home Video 33038	Dylan Walsh Laura Linney
21	19	10	**FORGET PARIS** (PG-13)	Columbia TriStar Home Video 11993	Billy Crystal Debra Winger
22	NEW▶		**KIDS** (NR)	Vidmark Entertainment 6311	Not Listed
23	21	4	**PRIEST** (R)	Miramax Home Entertainment Buena Vista Home Video 5325	Linus Roache Tom Wilkinson
24	20	7	**THE ENGLISHMAN WHO WENT UP A HILL BUT CAME DOWN A MOUNTAIN** (PG)	Miramax Home Entertainment Buena Vista Home Video 5258	Hugh Grant Tara Fitzgerald
25	22	14	**BAD BOYS** (R)	Columbia TriStar Home Video 10713	Will Smith Martin Lawrence
26	34	2	**THE BIG GREEN** (PG)	Walt Disney Home Video Buena Vista Home Video 6693	Steve Guttenberg Olivia d'Abo
27	24	17	**TOMMY BOY** (PG-13)	Paramount Home Video 33131	Chris Farley David Spade
28	23	11	**JOHNNY MNEMONIC** (R)	Columbia TriStar Home Video 73473	Keanu Reeves Dolph Lundgren
29	28	7	**THE SECRET OF ROAN INISH** (PG)	Columbia TriStar Home Video 50923	Jeni Courtney
30	NEW▶		**ROOSTERS** (R)	Cabin Fever Entertainment CF147	Edward James Olmos Sonia Braga
31	32	15	**THE SANTA CLAUSE** (PG)	Walt Disney Home Video Buena Vista Home Video 3633	Tim Allen
32	NEW▶		**A KID IN KING ARTHUR'S COURT** (PG)	Walt Disney Home Video Buena Vista Home Video 5938	Thomas Ian Nicholas
33	26	22	**PULP FICTION** (R)	Miramax Home Entertainment Buena Vista Home Video 1438	John Travolta Samuel L. Jackson
34	40	5	**SAFE** (R)	Columbia TriStar Home Video 11843	Julianne Moore
35	36	7	**THE LAND BEFORE TIME III** (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82413	Animated
36	37	18	**ROB ROY** (R)	MGM/UA Home Video 905228	Liam Neeson Jessica Lange
37	NEW▶		**UNDER SIEGE 2: DARK TERRITORY** (R)	Warner Home Video 13665	Steven Seagal
38	30	5	**THE GLASS SHIELD** (PG-13)	Miramax Home Entertainment Buena Vista Home Video 5264	Michael Boatman Ice Cube
39	27	6	**BELLE DE JOUR** (R)	Miramax Home Entertainment Buena Vista Home Video 5923	Catherine Deneuve
40	25	19	**FRENCH KISS** (PG-13)	FoxVideo 8823	Meg Ryan Kevin Kline

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 1996, Billboard/BPI Communications.

'Laserdisc Spectacular' To Celebrate Format In L.A.

MEGA LASER SALE: Image Entertainment has organized the "First Ever Laserdisc Spectacular," a massive promotion of the format set for Saturday (24)-Feb. 25 at the Paramount Pictures lot in Hollywood, Calif.

Most major video labels and several large consumer electronics firms will participate. Disney, 20th Century Fox Home Entertainment, Voyager Company, Columbia TriStar, MCA/Universal, MGM/UA, Paramount, Pioneer Entertainment, Pioneer Electronics, PolyGram Video, Warner, Denon Electronics, Harman Kardon, Polk Audio, Thomson Consumer Electronics, and Yamaha Electronics are among those that will be displaying product and selling laserdisc players and software at substantial discounts.

"It is my intent to draw attention to the benefits of laserdisc and offer consumers a venue in which to acquaint themselves with the format," says **David Borshell**, Image senior VP of sales, marketing, and operations. Hundreds of discounted titles, including top-selling catalog product, will be offered for sale.

Entry-level combi-players will be bundled with software and sold at low prices. There will also be tours of the Paramount lot, celebrity appearances, and giveaways of hardware and discs. A portion of the proceeds will go to the Permanent Charities Committee.

For information about the event, call 818-407-9100, extension 450.

DVD SPECIAL EDITIONS: Many questions remain about DVD's visual quality once it gets in the home. And it is unclear whether the new 5-inch format will be able to deliver the quality freeze-framing and step-forwarding, features necessary for laserdisc special editions.

If the format lives up to expectations, then Voyager, Lumivision, and MGM/UA, and others will release movies with supplementary materials on DVD. Last year, Lumivision launched a special-edition laserdisc of the action/horror film "The Hidden," replete with an audio commentary and other extras. "It will be one of our early releases on DVD as a special edition," says Lumivision president **Jamie White**. "But we don't know yet how we'll lay [supplementary material] out, because it depends on the architecture they finally approve for DVD, the technical specifications."

"If the technology is everything it promises, we are hoping to launch a version of the Criterion Collection on DVD," says Voyager spokesman **Paul Klinger**, "but it's still a long way off, and we're not completely confident that DVD will offer as many options as laserdisc. We don't even have a working player in our office yet, and we can't produce a DVD edition without knowing what the final result will be."

Voyager invented the laserdisc special edition in 1984 and inaugurated the digital home video era in 1992, when it released the first feature film on CD-ROM, **Ron Mann's** documentary "Poetry In Motion." It has since released other movies, including "A Hard Day's Night," on CD-ROM and will launch interactive versions of "King Kong" and "A Night To Remember" on that format this year.

The company has the DVD rights to titles from co-owner Janus Films and, says Klinger, plans to develop other titles with Image and license them together. He says the Voyager/Image deal may include DVDs and possibly "more interactive" CD-ROM and DVD-ROM releases.

George Feltenstein, MGM/UA senior VP of worldwide operations, is extremely upbeat about both the laserdisc and DVD formats. MGM/UA is "planning to release at least 50 titles at the time of the DVD launch, and that will include a couple of special editions," Feltenstein says. "We were the first to letterbox in laserdisc, and we'll be a [special editions] leader here."

LASER CONFAB: U.S. Laser Video Distributors will host its second Laserdisc Conference and Exhibition April 20-21 at the Sheraton Tara Hotel in Parsippany, N.J.

The meeting should draw 300 attendees and will include a cocktail party hosted by Columbia TriStar, a dinner sponsored by Warner, a dance party hosted by DK Karaoke, a breakfast presentation from MCA/Universal, and a Pioneer Electronics presentation in which Pioneer's **Mike Fidler** will field questions about laser and DVD. For information, contact event coordinator **Rosemary Ortiz** at 800- LASER-91, extension 2227.

U.S. Laser is also launching a retail outlet. The Laser Video Store will open its doors March 1 in Fairfield, N.J., with 2,000 square feet of retail space and "a couple of media rooms with AC-3 and THX," says CEO **David Goodman**.

"We'll be selling laserdisc hardware and have laser software for both sale and rental. When DVD is ready, we'll be selling it too, and we'll have a room where we'll compare them to show consumers the difference."

LASER SCANS

by Chris McGowan

BOND DELUXE: Don't miss MGM/UA's laserdisc special edition of "Goldfinger" (1964, wide, digital video transfer, THX, sides 1-4 CAV, $99.98), which includes two audio commentaries (director **Guy Hamilton** and cast on analog one, the production crew on analog two), behind-the-scenes footage, and two making-of documentaries. The James Bond epic looks and sounds better than it has in years.

SONY MUSIC VIDEO has released "Street Fighter II: The Animated Movie" ($29.98), an unrated 96-minute feature film based on the popular video game. The hard-driving soundtrack includes music by **Alice In Chains**.

LDA BOARD: The Laser Disc Assn. has re-elected Image Entertainment's **Marty Greenwald**, Technidisc's **Ron Balousek**, and Pioneer Electronics' **Mike Fidler** to the posts of chairman, vice-chairman, and secretary-treasurer, respectively. LDA is based in Santa Monica, Calif., and can be reached at 310-319-9119. It will soon have a World Wide Web Site on the Internet. For information, send E-mail to LDA director **Judy Anderson** at Judy—Anderson @vine.org.

HARD/SOFT BUNDLING: U.S. Laser is offering two bundling deals to retailers: the Pioneer CLD-S104 combi-player and FoxVideo's "Star Wars" trilogy for $259, and Panasonic's both-sides-play LX-H670 and the trilogy for $425.

Billboard®

FOR WEEK ENDING FEBRUARY 24, 1996

Top Laserdisc Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★ ★ ★ No. 1 ★ ★ ★					
1	1	3	DIE HARD WITH A VENGEANCE	FoxVideo Image Entertainment 8858-85	Bruce Willis Samuel L. Jackson	1995	R	49.98
2	NEW ▶		WATERWORLD	MCA/Universal Home Video Uni Dist. Corp. 42680	Kevin Costner Dennis Hopper	1995	PG-13	44.98
3	2	3	MORTAL KOMBAT-THE MOVIE	New Line Home Video Image Entertainment 3021	Christopher Lambert Talisa Soto	1995	PG-13	39.99
4	3	5	SHOWGIRLS	MGM/UA Home Video Image Entertainment ML105525	Elizabeth Berkeley Kyle MacLachlan	1995	NC-17	49.99
5	5	11	CRIMSON TIDE	Hollywood Pictures Home Video Image Entertainment 5255	Denzel Washington Gene Hackman	1995	R	44.99
6	6	11	APOLLO 13	MCA/Universal Home Video Uni Dist. Corp. 42580	Tom Hanks Kevin Bacon	1995	PG	44.98
7	4	7	JUDGE OREOO	Hollywood Pictures Home Video Image Entertainment 5261	Sylvester Stallone	1995	R	39.99
8	8	19	PULP FICTION	Miramax Home Entertainment Image Entertainment 3614	John Travolta Samuel L. Jackson	1994	R	39.99
9	NEW ▶		FIRST KNIGHT	Columbia TriStar Home Video 7116	Sean Connery Richard Gere	1995	PG-13	44.95
10	7	15	BATMAN FOREVER	Warner Home Video 15100	Val Kilmer Jim Carrey	1995	PG-13	39.98
11	10	21	THE LION KING	Walt Disney Home Video Image Entertainment 2977	Animated	1994	G	29.99
12	9	7	SPECIES	MGM/UA Home Video Image Entertainment ML105208	Ben Kingsley Natasha Henstridge	1995	R	34.98
13	15	42	ALIENS	FoxVideo Image Entertainment 8761-85	Sigourney Weaver	1986	R	59.98
14	11	26	OIE HARO 2: OIE HAROER	FoxVideo Image Entertainment 8906-85	Bruce Willis Bonnie Bedelia	1990	R	49.98
15	19	3	PRIEST	Miramax Home Entertainment Image Entertainment 5325	Linus Roache Tom Wilkinson	1995	R	39.99
16	12	7	CLUELESS	Paramount Home Video Pioneer Entertainment (USA) L.P. 33215	Alicia Silverstone	1995	PG-13	39.98
17	13	55	STAR WARS	FoxVideo Image Entertainment 8763-85	Mark Hamill Harrison Ford	1977	PG	59.98
18	NEW ▶		KIOS	Vidmark Entertainment Pioneer Entertainment (USA) L.P. 6311	Not Listed	1995	NR	34.98
19	17	41	RETURN OF THE JEOI	FoxVideo Image Entertainment 8765-85	Mark Hamill Harrison Ford	1983	PG	59.98
20	14	57	OIE HARO	FoxVideo Image Entertainment 8905-85	Bruce Willis Bonnie Bedelia	1988	R	49.98
21	NEW ▶		UNDER SEIGE 2: DARK TERRITORY	Warner Home Video 13665	Steven Seagal	1995	R	34.98
22	NEW ▶		SOMETHING TO TALK ABOUT	Warner Home Video 14217	Julia Roberts Dennis Quaid	1995	R	34.98
23	16	11	CONGO	Paramount Home Video Pioneer Entertainment (USA) L.P. 33038	Dylan Walsh Laura Linney	1995	PG-13	39.98
24	22	49	THE EMPIRE STRIKES BACK	FoxVideo Image Entertainment 8764-85	Mark Hamill Harrison Ford	1980	PG	59.98
25	18	7	JOHNNY MNEMONIC	Columbia TriStar Home Video 73476	Keanu Reeves Dolph Lundgren	1995	R	39.95

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume dollar of $9 million at suggested retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at suggested retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 1996, Billboard/BPI Communications.

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Top Music Videos℠

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Label Distributing Label, Catalog Number	Principal Performers	Type	Suggested List Price
			★ ★ NO. 1 ★ ★			
1	2	20	**THE WOMAN IN ME** ● PolyGram Video 8006336605	Shania Twain	LF	19.95
2	1	52	**THE COMPLEAT BEATLES** ▲ MGM/UA Home Video Warner Home Video 700166	The Beatles	LF	9.98
3	3	35	**PULSE** ▲ Columbia Music Video Sony Music Video 50121	Pink Floyd	LF	24.98
4	6	111	**OUR FIRST VIDEO** ▲[1] Dualstar Video WarnerVision Entertainment 53304	Mary-Kate & Ashley Olsen	SF	12.95
5	4	15	**LIVE FROM AUSTIN, TEXAS** Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan & Double Trouble	LF	19.98
6	7	14	**CRAZY VIDEO COOL** 6 West Home Video BMG Video 25731-3	TLC	SF	14.98
7	5	34	**VIDEO GREATEST HITS-HISTORY** ▲[7] Epic Music Video Sony Music Video 50123	Michael Jackson	LF	19.98
8	8	101	**LIVE AT THE ACROPOLIS** ▲[1] Private Music BMG Video 82163	Yanni	LF	19.98
9	9	18	**DESIGN OF A DECADE 1986/1996** ● A&M Video PolyGram Video 6577	Janet Jackson	LF	19.98
10	10	64	**HELL FREEZES OVER** ▲[2] Geffen Home Video Uni Dist. Corp. 39548	Eagles	LF	24.98
11	11	12	**GREATEST VIDEO HITS COLLECTION** 6 West Home Video BMG Video 1573	Alan Jackson	LF	14.98
12	13	16	**EL CONCIERTO** ● Wea Latina 11639	Luis Miguel	LF	19.98
13	12	10	**VIDEO ARCHIVE** PolyGram Video 8006374813	Def Leppard	LF	19.95
14	14	9	**VOODOO LOUNGE** PolyGram Video 8006374833	Rolling Stones	LF	19.95
15	18	16	**LIVE FROM LONDON** ● PolyGram Video 8006392193	Bon Jovi	LF	19.95
26	17	16	**SUMMER CAMP WITH TRUCKS** WarnerVision Entertainment 59009-3	Hootie & The Blowfish	LF	19.98
17	26	8	**GRATEFUL TO GARCIA** Channel One 39733	Various Artists	LF	9.95
26	22	16	**REBA LIVE** MCA Music Video Uni Dist. Corp. 12743	Reba McEntire	LF	19.98
26	16	68	**THE BOB MARLEY STORY** ● Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	LF	14.98
20	15	15	**LIVE INTRUSION** Americanvisuals American Beginnings 3 38424	Slayer	LF	24.98
22	20	10	**CHAMPIONS OF THE WORLD** Hollywood Records Music Video 90033	Queen	LF	19.95
22	30	10	**ROAD TESTED** Capitol Video 77863	Bonnie Raitt	SF	14.95
26	16	12	**DECADE 1985-1995** Columbia Music Video Sony Music Video 50132	Michael Bolton	LF	19.98
25	28	76	**THE 3 TENORS IN CONCERT 1994** ▲[1] WarnerVision Entertainment 50822 3	Carreras, Domingo, Pavarotti (Mehta)	LF	29.98
26	28	17	**PLAYBACK** MCA Music Video Uni Dist. Corp. 11367	Tom Petty & The Heartbreakers	LF	19.98
26	28	52	**YOU MIGHT BE A REDNECK IF...** △ Warner Reprise Video 3 38416	Jeff Foxworthy	VS	7.98
22	20	9	**NONA WEISBAUM** Columbia Music Video Sony Music Video 50137	Alice In Chains	LF	14.98
26	37	46	**ABBA GOLD: GREATEST HITS** ● PolyGram Video 4400855493	Abba	LF	14.95
26	29	72	**BARBRA-THE CONCERT** ▲ Columbia Music Video Sony Music Video 50115	Barbra Streisand	LF	14.98
30	RE-ENTRY		**HOLY GROUND** Chapel Music Group 46155	Gaither Vocal Band	LF	29.98
31	RE-ENTRY		**THE SWEETEST SONG I KNOW** Chapel Music Group 46153	Gaither Vocal Band	LF	29.98
32	31	104	**MARIAH CAREY** ▲ Columbia Music Video Sony Music Video 49179	Mariah Carey	LF	14.98
33	33	113	**LIVE SHIT: BINGE & PURGE** ▲[5] Elektra Entertainment 5194	Metallica	LF	39.98
34	25	65	**LIVE! TONIGHT! SOLD OUT!!** ▲ Geffen Home Video Uni Dist. Corp. 39541	Nirvana	LF	14.95
35	RE-ENTRY		**MARK IN MOTION** Word Video 1693	Mark Lowry	LF	21.95
36	32	5	**JUBILEE: LIVE AT WOLF TRAP** Columbia Music Video Sony Music Video 50126	Mary Chapin Carpenter	LF	19.98
37	24	74	**BOYZ II MEN THEN II NOW** ▲ Motown Home Video PolyGram Video 8006326553	Boyz II Men	LF	19.95
38	38	45	**MURDER WAS THE CASE** WarnerVision Entertainment 50625-3	Snoop Doggy Dogg	LF	16.98
39	35	54	**THE CREAM OF ERIC CLAPTON** ▲ PolyGram Video 440081189	Eric Clapton	LF	14.95
40	RE-ENTRY		**GREATEST HITS-FROM THE BEGINNING** Warner Reprise Video 3-38430	Travis Tritt	LF	14.98

○ RIAA gold cert. for sales of 25,000 units for video singles. ● RIAA gold cert. for sales of 50,000 units for SF or LF videos. △ RIAA platinum cert. for sales of 50,000 units for video singles. ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ▲[n] RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991. ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form SF Short-form VS Video single ©1996, Billboard/BPI Communications.

VIDEO MUSIC INC.

(Continued from page 56)

serve to bring sets to the attention of major labels, can work against long-term relationships. For example, Seaman's first Oasis video, "Live By The Sea"—a qualified success for the company, with about 10,000 units shipped—likely will be his last. "I suspect the next time Oasis puts out a video, it will be through Sony," he says. "That's the way it goes."

The company gets the word out about its product mix vis many of the same channels as the bigger players. "We do a considerable amount of specific product marketing—print ads and other publicity—on our exclusive product," Seaman says. "But of course, it's a drop in the bucket compared to what the majors can do."

The difference, however, is one of degree. "We provide exclusive distribution," he says. "We develop promotional materials for the product, marketing plans, generate advertising—the whole ball of wax."

Video Music gets the publicity but only a fraction of the revenues. Music Video Distributors, which distributes a portion of Video Music titles, as well as releases from a host of other labels, accounts for 90% of annual sales, Seaman notes. "VMI is a small business compsred to Music Video."

Music Video Distributors services some 3,500 accounts, ranging from large national chains, including the Musicland Group and Tower, to a cornucopia of indies—with select product from majors, such as Sony snd PolyGrsm, and vendors dabbling in music video, such as MPI Home Video and Columbia TriStar. Seaman runs the distribution side of his venture from a Norristown warehouse that often "seems to run itself," he says.

"A lot of what we are able to accomplish is due to modern technology," Seaman says. "We are capable of sending new-release information to 150 accounts in a matter of minutes with phone, fax, and the wire service."

Music Video Distributors' mandate is twofold. For labels with only minor interest in music, it offers particular care for that area of business.

"We sell to every major distributor in the industry," says Tom Citro, VP of sales for MPI Home Video. "And they are definitely a key factor in our music video business."

For the majors, Music Video opens doors to smaller chains and mom-and-pop stores. "The WEAs and the Unis have certain parameters as to what level they will go to with service," Sesman says. "A lot of our accounts are a lot smaller than that."

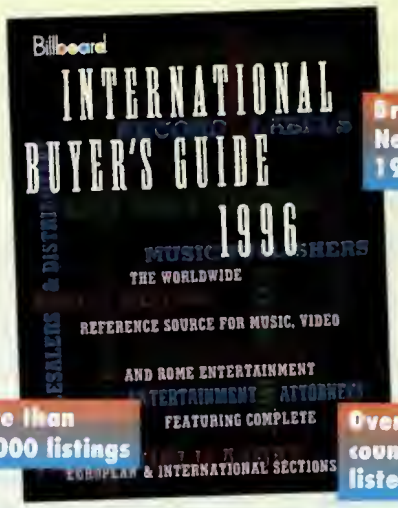
With a solid, if small, footprint in the longform market, Video Music is beginning to segue into the format that first caught Seaman's passion: laserdisc. He's cautious sbout his prospects. "The laserdisc market is still quite limited for now," he says. "I don't know at this point how strong it will continue to be."

CD-ROM has slso caught his sttention. Computer-based programming seems to be taking the same road trod by music video sevesl years ago, according to Seaman. "It certainly has been the case of a glut of product," he says. "But that is beginning to change with consolidation."

Billboard's 1996 International Buyer's Guide

"The International Buyer's Guide is an indispensable directory for me as an Indie one stopper."

Cole R. Patterson, Indie Go Music
Joondalup, Western Australia



If you're interested in joining those well-connected folks who do the **big deals**, make the **big money**, and have the **big fun** in the music and video business, we suggest that you order your own copy of Billboard's International Buyer's Guide '96 before this year's press run is completely sold out.

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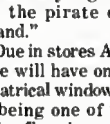
Laserdisc: Out With The Old, In With The New

SHELF TALK™



by Elleen Fitzpatrick

GETTING READY: Although the arrival of the DVD is months away, one chain has decided to get rid of an old format to make way for the new.

Reel Collections, the sell-through video chain owned and operated by distributor/retailer WaxWorks/VideoWorks in Owensboro, Ky., says it is phasing out its laserdisc inventory in anticipation of DVD's arrival.

"We expect to be completely out of the laserdisc business when DVD hits at the end of this year," says video buyer **Angie Woodward**. Studios may be slow in releasing titles, but Woodward anticipates brisk sales of what's available. "We think DVD will be a good collector's item."

Laserdisc has been that for some retailers, although not for Reel Collections. Woodward says laser has never taken off in the chain's 49 stores or in WaxWorks's 150 Disc Jockey outlets, which are also dumping the format.

"It's a category that does OK," she says, "but it doesn't support the number of turns we get, and it's an expensive product." Laser prices are $40-$60, as opposed to $15-$20 for cassettes. Woodward likes the $25 price point proposed for DVD and believes it's a further incentive to wholeheartedly back the format.

Woodward says Reel Collections will begin by special-ordering DVD titles until the hardware and software penetration increases. "Eventually, we want DVD to take the place of VHS," she says.

Not everyone, however, is bidding laser farewell. In fact, a few chains are tightening their grip on the format. For example, Albany, N.Y.-based Trans World Entertainment recently installed laser sections in 20-25 stores, bringing the total carrying the format to more than 100.

New laserdisc departments are most notable in the chain's Coconuts stores, according to video buyer **Mark Galleo**. "There's still growth in laser, which has been proven by increased sales in the category," says Galleo. "We expect it will tail off a little when DVD enters, but we're committed to the format."

Laserdisc is now in 70% of Miami-based Spec's Music's 58 stores, up from 20% two years ago, says VP of marketing and merchandise **Jeff Clifford**. DVD should get off to a better start. Clifford expects to stock the five-inch discs in Spec's top-performing outlets.

CUTTING THEIR LOSSES: It cost $100 million to produce and market, but five weeks after opening in theaters, LIVE Home Video has already begun soliciting orders for the pirate epic "Cutthroat Island."

Due in stores April 16, the rental title will have one of the shortest theatrical windows ever, in addition to being one of the biggest box-office flops in movie history. (Even "Showgirls" had a two-month run before being sold to retailers.)

"[MGM] didn't necessarily want to announce the video date," says LIVE senior VP of sales and distribution **Jeff Fink**, "but we were able to convince them this was the way to go."

LIVE will release the title as part of a previous deal with "Cutthroat" producer Carolco Pictures, which split video and theatrical distribution of the film between MGM/UA and LIVE. The movie, released Dec. 23, 1995, has grossed only $9.8 million.

Fink says the decision to start selling early was made in order to take advantage of the theatrical campaign, which is still relatively fresh in retailers' minds. April is also free of any heavy competition, making the sale of the pirate flick a little easier.

Distribution sources say LIVE is looking to bring 200,000-225,000 units into the market. If it does, wholesale revenues would exceed the box-office total by $5 million-$6 million.

MOM-AND-POP DEALS: Buena Vista Home Video will pair the sell-through releases of "While You Were Sleeping" and "Crimson Tide" for separate promotions for Mother's Day and Father's Day.

"Sleeping," repriced to $19.99, is due in stores May 1. The title will come with a $6 rebate when consumers purchase both the video and one of nine other titles: "Miami Rhapsody," "Jefferson In Paris," "Mad Love," "A Pyromaniac's Love Story," "Blue," "White," "Red," "Queen Margot," and "Ready To Wear."

Inside each "Sleeping" cassette, consumers will find a certificate good for $5 off an order from Superflora.

For Dad, Buena Vista will price-reduce "Crimson Tide" on June 5. The $19.99 title will also come with a $6 rebate with the purchase of the title and one of seven other videos: "Pulp Fiction: Special Collector's Edition," "Judge Dredd," "Highlander III," "Bad Company," "Terminal Velocity," "The Color Of Night," and "Blood In . . . Blood Out."

In addition to the rebate, a certificate worth $10 at 1-800-GIFTLINE will be packed inside each "Crimson Tide" box. 1-800-GIFTLINE sells 2,500 items, including electronics, liquor, and jewelry.

Billboard®
FOR WEEK ENDING FEBRUARY 24, 1996

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★★★ No. 1 ★★★					
1	1	4	INDIAN IN THE CUPBOARD	Columbia TriStar Home Video 11640	Hal Scardino David Keith	1995	PG	22.95
2	2	11	APOLLO 13 ◇	MCA/Universal Home Video Uni Dist. Corp. 82418	Tom Hanks Kevin Bacon	1995	PG	22.98
3	3	11	PLAYBOY: THE BEST OF ANNA NICOLE SMITH	Playboy Home Video Uni Dist. Corp. PBV0789	Anna Nicole Smith	1995	NR	19.95
4	4	15	BATMAN FOREVER	Warner Home Video 15100	Val Kilmer Jim Carrey	1995	PG-13	19.96
6	8	11	PLAYBOY: 1996 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0782	Various Artists	1995	NR	19.95
6	11	3	STREET FIGHTER II: THE ANIMATED MOVIE	Renegade Home Video Sony Music Video 49861	Animated	1995	PG-13	19.99
2	8	2	THE LAND BEFORE TIME III	MCA/Universal Home Video Uni Dist. Corp. 82413	Animated	1995	NR	19.99
6	5	18	CASPER ◇	MCA/Universal Home Video Uni Dist. Corp. 82586	Christina Ricci Bill Pullman	1995	PG-13	22.98
6	NEW ▶		THE BIG GREEN	Walt Disney Home Video Buena Vista Home Video 6693	Steve Guttenberg Olivia d'Abo	1995	PG	19.99
10	6	149	CINDERELLA	Walt Disney Home Video Buena Vista Home Video 410	Animated	1950	G	26.99
11	11	11	PLAYBOY'S SISTERS	Playboy Home Video Uni Dist. Corp. PBV0781	Various Artists	1995	NR	19.95
17	5	18	STAR WARS TRILOGY	FoxVideo 0609	Mark Hamill Harrison Ford	1995	PG	49.98
17	12	12	FREE WILLY 2: THE ADVENTURE HOME	Warner Home Video 18200	Jason James Richter	1995	PG	22.98
18	11	2	SNOWBOARD BABES	Peach Home Video Uni Dist. Corp. PCH7008	Various Artists	1995	NR	9.95
15	11	33	PLAYBOY: THE BEST OF PAMELA ANDERSON	Playboy Home Video Uni Dist. Corp. PBV0790	Pamela Anderson	1995	NR	19.98
16	NEW ▶		A KID IN KING ARTHUR'S COURT	Walt Disney Home Video Buena Vista Home Video 5938	Thomas Ian Nicholas	1995	PG	19.95
17	NEW ▶		STAR TREK GENERATIONS	Paramount Home Video 32988	Patrick Stewart William Shatner	1994	PG	19.98
18	NEW ▶		PENTHOUSE ON CAMPUS	Penthouse Video WarnerVision Entertainment 50791-3	Various Artists	1995	NR	19.95
19	14	14	DUMB AND DUMBER	New Line Home Video Turner Home Entertainment N4036	Jim Carrey Jeff Daniels	1994	PG-13	19.98
20	14	11	RESERVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	19.98
14	20	11	TOM PETTY & THE HEARTBREAKERS: PLAYBACK	MCA Music Video Uni Dist. Corp. 13575	Tom Petty & The Heartbreakers	1995	NR	19.98
22	18	8	LIKE WATER FOR CHOCOLATE	Touchstone Home Video Buena Vista Home Video 2111	Lumi Cavazos Marco Leonardi	1993	R	19.99
23	18	2	FANTASIES & SECRETS OF WOMEN	Peach Home Video Uni Dist. Corp. PCH7006	Various Artists	1994	NR	9.95
18	14	2	BABES, BIKES & BEYOND	Peach Home Video Uni Dist. Corp. PCH7007	Various Artists	1995	NR	9.95
25	18	12	THE ADVENTURES OF PRISCILLA, QUEEN OF THE DESERT ◆	PolyGram Video 8006337133	Terence Stamp Hugo Weaving	1994	R	19.99
28	26	2	IMMORTAL BELOVED	Columbia TriStar Home Video 74763	Gary Oldman Isabella Rossellini	1995	R	19.95
27	28	12	LIVE FROM AUSTIN, TEXAS	Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan & Double Trouble	1995	NR	19.99
28	12	5	THE GRIND WORKOUT: FITNESS WITH FLAVA	MTV Home Video Sony Music Video 49796	Eric Nies	1994	NR	12.98
29	23	12	INTERVIEW WITH THE VAMPIRE	Warner Home Video 13176	Tom Cruise Brad Pitt	1994	R	19.98
30	18	12	MIGHTY MORPHIN POWER RANGERS: THE MOVIE	Saban Entertainment FoxVideo 8901	Karan Ashley Johnny Yong Bosch	1995	PG	22.98
14	23	5	JERRY GARCIA: GRATEFUL TO GARCIA	Channel One 39733	Various Artists	1995	NR	9.95
32	RE-ENTRY		GRUMPY OLD MEN	Warner Home Video 13050	Jack Lemmon Walter Matthau	1993	PG-13	19.98
33	27	12	THE SHAWSHANK REDEMPTION	Columbia TriStar Home Video 74593	Tim Robbins Morgan Freeman	1994	R	19.98
34	34	3	CLAUDIA SCHIFFER: PERFECTLY FIT BUNS	CBS/Fox Video FoxVideo 8242	Claudia Schiffer	1996	NR	14.98
35	30	7	GUMBY: THE MOVIE	Kidvision WarnerVision Entertainment 53700-3	Animated	1995	NR	19.95
36	21	12	LUIS MIGUEL: EL CONCIERTO ●	Wea Latina 11639	Luis Miguel	1995	NR	19.98
37	31	19	LEGENDS OF THE FALL	Columbia TriStar Home Video 78723	Brad Pitt Anthony Hopkins	1994	R	19.95
38	33	48	GREASE ▲•	Paramount Home Video 1108	John Travolta Olivia Newton-John	1977	PG	14.95
39	NEW ▶		ABSOLUTELY FABULOUS SERIES 3, PART 1	BBC Video FoxVideo 8331	Jennifer Saunders Joanna Lumley	1996	NR	19.98
40	36	3	CLAUDIA SCHIFFER: PERFECTLY FIT ABS	CBS/Fox Video FoxVideo 8240	Claudia Schiffer	1996	NR	14.98

● RIAA gold cert. for sales of 50,000 units or $1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or $2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least 50,000 units and $2 million at suggested retail for nontheatrical titles. © 1996, Billboard/BPI Communications.

Children's
Entertainment
The
Billboard
Spotlight

ROCK-A-BYE
BABY
Soft hits for little dreamers
Sing-Along
CLASS
Disney
VOLUME I
60 Years of Musical Magic
"Just around the riverbend."
TOY STORY
An Original Walt Disney Records Soundtrack
"Ev'rybody wants to be a cat."
ARISTO
Disney's
Sing along
"If you're happy and you know it clap your hands."
children
favorite songs
VOLUME ONE
20 classic tunes
OLIVER
TAXI
"Someday my Prince will come."
BILLY JOEL
Walt Disney RECORDS
PRINCESS
Walt Disney RECORDS
Sounds of Spring.

Children's Entertainment

Survival Of The Busiest

Successful Kids Artists Grow Into Multiple Formats And Genres

BY MOIRA McCORMICK

Major-label involvement in children's audio these days may extend to licensed characters and movie soundtracks, and not much further. But children's performing artists haven't faded away. Far from it. In fact, there's more independent kids' audio out there than ever. And a number of children's artists aren't just getting by—they're thriving, largely because they've learned to diversify, utilizing their songwriting skills in videos, on compilation albums, on interactive software and in other areas.

LUCKY STAR

"It's taken a lot of luck," says Kevin Roth, the tender-voiced singer-songwriter, probably best known for penning and performing the theme song to the PBS series "Shining Time Station." "[The series] has helped with national recognition and with bookings—even though the concert market is drying up. I seem to do okay; I tour, and own my own label [Marlboro Records], which brings in money consistently."

Roth's diversification is exemplified by his most recent release, "Railroad Songs & Stories," the first album in a series he's developing called "The Adventures Of Sir Rabbit And Bunny Junction Train Station." A charmingly low-key, impeccably produced recording, it has licensing potential in its preschool-friendly cast of characters.

"There are people interested in going in with me on developing 'Bunny Junction' for TV, etc.," says Roth, whose television songwriting experience has been a major plus. "I'm also talking about a licensing deal with the [Texas-based] Great Train Store, which may make Sir Rabbit a mascot.

Kevin Roth on the railroad to success

Dynomic duo Cathy and Marcy

In the meantime, Roth continues to perform children's concerts—some 30 to 50 a year. His 1994 release, "Train Songs & Other Tracks" is still selling, as is the recently released book/tape package, "The Kevin Roth Children's Songbook" (Center Stream/Hal Leonard.) If there's anything Roth has learned from his year as both a major-label children's artist—he was one of the six originally signed by Sony four years ago—and an independent, it is that "you have to protect yourself. You have to structure deals shrewdly—get a good music attorney, and trust no one you don't know."

HAPPENIN' CHAPIN

Sony did keep one of its six artists—Tom Chapin—who, in addition to Raffi on MCA, is the only kids' performer left on a major label. And even though Chapin is one of the genre's best-known and most popular performers, it takes constant, detailed work to keep him in the public eye. "We have a mailing list of 32,000," he says, "and every month, we do a mailing to all the areas I'll be playing in. Plus, four times a year, we send out a newsletter."

The "we" Chapin refers to is his business office, Sundance Music, in New York's Hudson Valley. "Many of the venues that book me don't have huge budgets to promote the shows," he says, "so we help ourselves with this active mailing list." Last year, Chapin played 160 kids' concerts, "often two a day."

Though performing and recording for children takes up most his time, Chapin will release an adult album this spring, on Gadfly records. He's put out two kids' records for Sony, "Family Tree" and 1994's "Zag Zig," co-written with songwriting partner John Forster.

In any case, Chapin thinks that the situation children's performers are in should prove to all concerned that "it's not a quick path to great riches. This has got to be something you love and adore—you're not gonna retire on this overnight."

LONG LIVE BARTELS

Joanie Bartels is another survivor of the major-label incursion. The independent company that cultivated her career, Discovery Music, became a joint venture with BMG Kidz, but BMG Kidz and its partners eventually went under. Echoing Roth's words, she says, "Those of us in this business knew the majors weren't set up to work it. Kids' music has a long shelf life, but it takes a long time to get there." Case in point: Bartels' debut, "Lullaby Magic," which went gold almost five years after its release—making Bartels the only solo female children's artist with a gold record to her credit. Her entire eight-title "Magic" series has sold almost 3 million copies.

Bartels signed with California-based Youngheart Records this past fall and

Continued on page 72

Great Expectations

A Selection Of Upcoming Kids Releases

FIRST QUARTER

Audio Releases

DELOS RECORDS
"Bibbidi Bobbidi Bach"

DRIVE ENTERTAINMENT
Sharon, Lois & Bram "Elephant Party"

KID RHINO
The Monkees "Barrel Full Of Monkees"
Sailor Moon "Songs From The Hit TV Series," "Storytime Adventure: Unnatural Phenomena"
Various Artists "Get Down, Get Dumb Live From WDUM: All Hits, All Dumb, All The Time"

"Babe" goes hog wild.

LITTLE MORGANVILLE RECORDING COMPANY
Joanie Madden "Lullabies"
Hoho Pete "Sings About The Blues Vol. 1," "In These United States"
Todd Oliver "It's A Positively Positive Day Play"

MARLBORO RECORDS
Kevin Roth "Kevin Roth's Adventure Of Sir Rabbit & Bunny Junction Train Station"

MUSIC FOR LITTLE PEOPLE
Various Artists "A Child's Celebration Of Rock-N-Roll"

ROUNDER RECORDS
Tish Hinojosa "Cada Niño/Every Child"
Sharon Kennedy "Irish Folk Tales For Children"

SONY WONDER
Allegra's Window "Shake Your Doodles"
Enchanted Tales "Treasure Island Book & Tape"
Gullah Gullah's Island "Jump Up And Sing"
Sesame Street "Ben And Ernie's Greatest Hits," "Big Bird's Band Plays Together," "Oscar's Grouch Jamboree"

SPROUT RECORDINGS
Jonathan Sprout "American Heroes"

STORYMAKER RECORDS
Lou DelBianco "A Little Bit Clumsy"

TIA'S Q.T. PRODUCTIONS
Tia! "Tia's Smile"

TWIN SISTERS PRODUCTIONS
"I'd Like To Be A Marine Biologist"
"I'd Like To Be A Paleontologist"
"I'd Like To Be An Astronaut"
"I'd Like To Be An Entomologist"

WALT DISNEY RECORDS
"Disney's Princesses Album"
"Homeward Bound II Soundtrack"
"Mickey's Sports Songs"
"Pocahontas: My First Read-Along"
"Rock-A-Bye Baby: Disney's Greatest Hits Sing-Along (Volumes I&II)"
"Winnie the Pooh Sing-Along"

WOODSIDE AVENUE MUSIC PRODUCTIONS
Antonio Sacre American Stones Series Volume One "Looking For Papito"

YOUNGHEART RECORDS
Joanie Bartels "Family And Friends"

Video Releases

ANCHOR BAY ENTERTAINMENT
Huggabug Club "I'm One Of A Kind," "School Days," "You Can't Win Them All"
Thomas The Tank Engine & Friends "Thomas & His Friends Help Out"

BARNEY HOME VIDEO
"Barney's All Aboard For Sharing/Barney & Friends Collection"

COMMUNITY MUSIC
Cathy & Marcy, "Yodel-Ay-Hee-Ho," "Is Not, Is Too!"

FAMILY HOME ENTERTAINMENT:
"Brer Rabbit Tales"
"Tales Of Beatrix Potter Vol I & II"
"Teenage Mutant Ninja Turtles: Turtles' Awesome Easter"
"The Tale Of Peter Rabbit"
"The Velveteen Rabbit"

Charlie Brown's Spring

HEMDALE ENTERTAINMENT CORP
"Grizzly Mountain"

KIDVISION
Kidsongs Starring Billy & Ruby Biggle "Baby Animal Songs," "Let's Put On A Show"

MCA/UNIVERSAL HOME VIDEO
"Babe"
"The Adventures Of Timmy The Tooth"

Continued on page 76

Children's Entertainment

Fun For The Whole Family

Cross-Generational Music Crosses Genres To Attract Parents And Kids Alike

BY CATHERINE CELLA

For parents whose children are ready to graduate from Barney (whew!), there awaits a wealth of true family music. Songs strictly for kids are fine—and valuable if well-done. But for those times when parents wish to—or must, as in the car—share music with their children, how sweet it is to have albums both generations enjoy.

Retailers may be reluctant to designate a "Family Music" section, but labels are increasingly embracing this genre—which is really a collection of genres, encompassing folk, pop, rock, classical, jazz, country and even humor if cross-generational.

UNIVERSAL APPEAL

"We want to make music that's universal," says Rounder Records co-founder Marian Leighton Levy regarding their Family Series. "The kind of kids' music we've always liked—going back to Pete Seeger and Woody Guthrie—is timeless."

Timeless, too, is Rounder's latest family album, "Cada Niño/Every Child" by Tish Hinojosa. From the hopeful title track to a touching grandmother tribute to the whimsical "Barnyard Dance" and childlike "Who," this bilingual album rings true and ageless. Topping it all is the nostalgic 'Magnolia,' an engaging Beatlesque singalong.

Like Hinojosa, Rounder's other family artists are, according to Levy, "folk in the broadest sense; they're speaking to people's direct, everyday experiences." John McCutcheon, for example, is in the midst of his Four Seasons series. Following the recently Grammy-nominated "Summersongs" is "Wintersongs," celebraung the likes of 'Soup,' 'Aurora' and even 'The Flu.'

Cathy and Marcy's upcoming "Blanket Full Of Dreams" collects lullabies that manage to be sweet yet upbeat. Some are in swing time, others more classically styled; but all should make for pleasant dreams for kids *and* parents.

YOUNG AND OLD FOLK

Contemporary folk might best describe the music of Sony Wonder's Family Artists Series. And Tom Chapin ("Zag Zig"), Nicollette Larson ("Sleep Baby Sleep") and Kenny Loggins ("Return To Pooh Corner") share more than fine voices and songs to match. They all became family artists the old-fashioned way—by writing and singing songs for their own children.

Now Chapin is arguably the best family artist around, and Loggins' album is about to go platinum. And Larson's has a personal history with Sony Wonder senior VP Mancuso-Winding. "I listened to it in the car when I was pregnant," she recalls. "Then after my daughter was born, I used it to soothe her—and me!"

Tish Hinojosa sings to "Every Child."

BABY-BOOMIN' CLASSIC ROCK

Of course, not all is soothing. Family music can rock 'n' pop, too. And baby boomers who want to boom with their babies have more choices than ever. One of the most fun is "Blue Suede Sneakers: Elvis Songs (Not Just) For Kids" (Lightyear Entertainment). Suzy Bogguss opens with a great "Stuck On You," and Shawn Colvin turns in a sweet and simple "Love Me Tender" with Heart's Nancy Wilson on mandolin.

The Beatles renaissance hasn't passed kids by either. "Sesame Road" (Sony Wonder) pairs various Muppets with the Beatles in such Sesame Street classics as "Letter B" and "Hey Food." "Snoopy's Beatles Classiks" (Lighryear) offers Fab Four tunes played on toy instruments. And "Bugs & Friends Sing The Beatles" (Kid Rhino) has The Furry Four—Bugs, Daffy, Elmer and Taz—doing truly looney tunes.

Beyond the music of their youth, parents

Continued on page 80

Read To Me

AudioBooks And Spoken Word Introduce Kids To Language And Literature

BY TRUDI MILLER ROSENBLUM

Teachers know that seeing a word in print and hearing it at the same time helps youngsters associate the letters with the sounds. And since children can hear and understand literature that's above their reading level, audiobooks help children learn to conceptualize and analyze literature. Most of all, an audiobook can unlock the magic of a story well told and engender a love of literature.

Spoken-word audio for children can be grouped into three categories: book-and-tape combos, traditional audiobooks and non-book-based product (which includes storytelling, poetry and radio-style dramatizations).

BOOK-AND-TAPE COMBOS

Aimed at kids aged 1 to 6, book-and-tape combos feature a small 10-to-20-page book packaged with a tape (on which the book is read aloud) in a blister pack. By listening to the tape while following along in the book, children begin to master the skills of reading.

Because preschool product is mainly bought by parents, well-known brand names and characters dominate the market. And, as with so much children's product, the leader in the book-and-tape field is Disney, with its popular Read-Along series, featuring characters from Disney films. On a recent edition of Billboard's Top Kid Audio chart, 10 of the 25 entries were Disney Read-Alongs, including the top two ("Toy Story" and "Pocahontas"). The next Read-Along will be "The Hunchback Of Notre Dame," due out in May and tied into the upcoming Disney film. The Read-Alongs retail for $6.98. Last March, Disney added another line, My First Read-Along, aimed at kids aged 1 to 4, with bigger print and simpler words; these retail for $5.99. Disney product is sold in bookstores, toy stores, music stores and mass merchants. The Read-Alongs are cross-promoted with the soundtrack albums, Sing-Alongs and videos of the movies.

Another company doing very well with book-and-tape combos is Sony Wonder, which, in the two years since its inception, has built a reputation for quality children's product. Book-and-tape combos "inspire interactivity and get the kids involved—they're being pro-active, not passive," says Allan Winikoff, Sony Wonder VP of public relations. "They bring parents and children together in a shared activity."

Sony Wonder's book-and-tape combos, retailing for $6.98, include its new, exclusive line of Sesame Street titles; a series based on feature films, read by actors from those films ("Free Willy," "Addams Family Values," etc.); and the Enchanted Tales series, which is tied into Sony Wonder's popular Storyteller line of videos. Sony Wonder cross-promotes the book-and-tape combos with the videos and runs national TV and print ad campaigns in such magazines as *Parenting* and *Family Life*.

HarperAudio has wonderful book-and-tape combos for preschool through third grade, priced at $7.95 to $10.95. They range from classics like "Goodnight Moon" and "Amelia Bedelia" to the educational series Let's-Read-And-Find-Out Science, which teaches kids about trees, frogs, dinosaurs and other topics.

Other companies with successful book-and-tape combos include Warner Kids, a division of Time Warner, which has launched a series of book-and-tapes tied into the popular PBS TV show "The Magic Schoolbus"; Kid-Tel, a division of K-Tel, which has $8.00 book-and-tape series of Winnie-The Pooh, Hello Kitty and African-American doll Kenya, as well as the delightful "Dr. Dandelion" series, each of which is packaged with a fun toy or prop from the story; Western Publishing, publisher of Golden Books, which has a line called Golden Book 'N' Tape; and Newport Publishers, with its charming series "Cowboy Kids" ($7.95 each), "Western Songs & Stories" ($9.95 each) and "Lullaby Books For Bedtime" ($12.95 each).

TRADITIONAL AUDIOBOOKS

A traditional audiobook is, simply, a book read aloud on tape. When it comes to quality unabridged children's audiobooks, the undisputed expert is Listening Library. Founded in 1956 by vision-impaired WWII veteran Anthony Ditlow, the company's focus turned exclusively to children's product under the leadership of Tim Ditlow, the founder's son. "I came to the company in 1979, and not long thereafter became a parent," Tim Ditlow explains. "Your whole focus changes. I started reading a lot of children's books and started buying rights to them. I felt children's literature deserved respect, the same high quality and production values as adult audiobooks."

Ditlow set about producing unabridged audio versions of classic literature for children and adolescents, from "Peter Rabbit," "Pippi Longstocking" and "Where The Red Fern Grows" to titles by such modern authors as Beverly Cleary, Judy Blume and S.E. Hinton. Listening Library recently launched a new imprint, Words Take Wing, for contemporary fantasy and science-fiction titles.

In keeping with Ditlow's goal of high quality, the audiobooks are packaged in colorful, durable clamshell packaging, similar to that of children's videos, rather than the usual cardboard sleeve. Listening Library also offers study guides, with lessons, themes and quizzes on each story, and a clever reading incentive called the Cliffhangers series: a paperback and accompanying cassette on which the narration stops at an exciting point in the story, forcing the child to read ahead in the book to find out what happens next. Listening Library also offers Bookmates, a line of stuffed animals and dolls of characters in the books.

Listening Library audiobooks retail from $15.98 to $23.98, depending on length; audiobooks packaged with a paperback are $3 to $4 more. They're carried in bookstores, media stores and children's stores (such as Zany Brainy and Noodle Kidoodle), as well as book clubs, audio-only stores and catalogs (including Wireless, Chinaberry and Music For Little People).

HarperAudio, a division of leading book publishing house Harper Collins, has a fine selection of abridged and unabridged children's audios, including "Winnie-The-Pooh," the Frog And Toad series, Beatrix Potter, the Paddington Bear series, "Little Women" and Aesop's Fables; many of them are read by such famous names as Boris Karloff, Carol Channing, Glenn Close and Lynn Redgrave. HarperAudio children's titles range from $9.95 to $35, depending on length.

Dove Audio launched its Dove Kids imprint this spring. The new imprint will focus on original children's stories, many of them written or read by celebrities. Priced at $9.95 each, upcoming titles include "The Owl And The Pussycat," written and read by Eric Idle; "Little Nettie Windship," written and read by Cheryl Ladd; "A Day With Daddy/A Day With Daughter," written and read by Larry King and his daughter Chaia; and "The Adventures Of Drippy," written by Sidney and Mary Sheldon and read by Jonathan Winters.

Dove Audio has released numerous children's audios in the past, including the Grammy-winning "Audrey Hepburn's Enchanted Tales," and "Peter Pan" read by Sandy Duncan. A current popular title is "I Am America," on which famous actors, singers and even a former president or two take turns reading about the 50 states.

"You have to be extremely patient to break through the children's market," says Dove Kids president Deborah Raffin Viner. "I'm trying to build a library that is as high-quality as possible and offers the public something they may not

Continued on page 81

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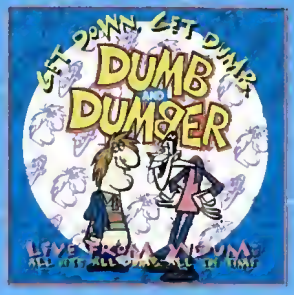

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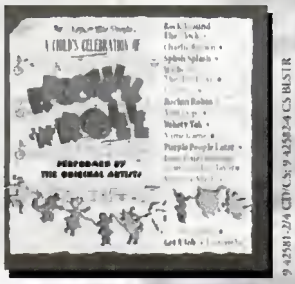

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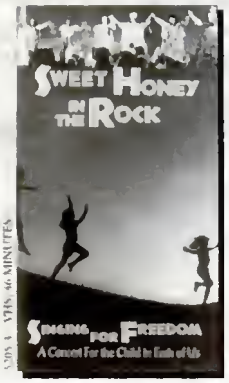

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Children's Entertainment

Tried-And-True TV

Video Draws On Familiar Titles And Characters

BY CATHERINE APPLEFELD OLSON

Children don't spend umpteen hours in front of the television set for nothing, and smart video companies are giving those kids more of what they love: direct-to-video release of popular series and titles that put their favorite characters in a new video light.

TV WITH TEETH

MCA/Universal's "Timmy The Tooth" series marks one of the most salient TV-crossover success stones of late, but the shelves are lined with television fare, ranging from Saban's "Mighty Morphin Power Rangers" to the Lyons Group's "Barney" releases to titles from Sony Wonder, with its Nickelodeon and other television-based lines. There are also Turner Home Entertainment, which just launched the Cartoon Network Video label; KidVision; LIVE/Family Home Entertainment; Buena Vista Home Video; PolyGram Video; ABC Video, BMG Video, CBS/Fox Video and more.

"The television exposure is almost essential," Jon Peisinger, president of ABC Video, says of introducing series into the children's video market. "If you are lacking that, it certainly makes your mission extremely difficult."

"PolyGram has always viewed television as a crucial element for consumer exposure," says Bill Sondheim, president of PolyGram Video. "Having said that, however, there are more television options available now than ever, but many of them have been less viable as crossover videos than one would expect."

RULES OF THUMB

The tightening of space on the retail shelf and ever-discerning consumers make a label's decision of which programming will best migrate over to video more important than ever. Although there are no magic formulas, there do seem to be several respected rules of thumb.

"Basically, we look at the ratings of the shows, the popularity and how long they've actually been in the marketplace," says Wendy Moss, senior VP of marketing at Sony Wonder, explaining the label's modus operandi in selecting programming.

"Every property does vary, but I would say there needs to be several months of lead time to establish a show with the audience," Mindy Mervis, senior director of KidVision, says. "As the show becomes familiar, the product starts flowing out soon after."

KidVision's success with two original video series starring "Full House" wonder twins Mary-Kate and Ashley Olsen sheds light on the opportunities of migrating popular TV personalities that transcend a specific character or role. "Certain characters are just characters," Mervis says. "For others, we have the opportunity to showcase them in many different lights."

But perhaps because there is comfort in the tried-and-true, labels appear to be leaning more and more on seasoned children's TV fare. Gumby recently made a video splash courtesy of KidVision, ABC has brought back the classic "Schoolhouse Rock," MCA is re-introducing "The Land Before Time," PolyGram is seeing lots of action with "The Busy World Of Richard Scarry," CBS/Fox has "Dr. Seuss" and "Mr Rogers," and Sony Wonder has new plans for "Sesame Street," among others.

Turner Home Entertainment's newly minted Cartoon Network Video label is digging into the nostalgic television archives for its first series, "Johnny Quest," with plans to bring plenty of other oldies-but-goodies to video.

"With 'Johnny Quest,' it is an issue of contemporizing the character," says Richard Pinson, VP of marketing at Turner Home Entertainment. "There must be a strong consumer base in order for us to explore the possibility of taking a property back to the marketplace. There are scores of characters that just continue to have a good, long-standing following."

LOOKING BACK

BMG Video also is looking back to the television of yesteryear as it prepares for its debut children's release, "Felix The Cat."

"The thing that really makes us jazzed about 'Felix' is that it has 70 years of brand equity behind it," Mindy Pickard, VP of marketing at BMG, says. "It makes it easier to market [the line] because it is based on a property people already know."

Whether the titles feature new or classic fare, bringing TV programs to video means much more than just plunking episodes down on tape. Labels look heavily to cross-promotions with toy manufacturers, fast-food chains and the like, and generally offer at least two episodes per video.

"When we develop a line and brand, we always freshen it with something they don't get on TV," John Ruskin, president and CEO of CBS/Fox, says. "That is part of our strategy: what can we bring to the table to create added-value home entertainment? With 'Dr. Seuss,' for example, we added the idea of a sing-along."

"We always try to give added-value production elements, whether it's a special music video never before seen, or something unique that hasn't been on TV before," Sony Wonder's Moss says. In the case of "Sesame Street," for example, Sony Wonder is splicing together clips that never appeared on the same television program.

Nevertheless, it is the programming that must do the selling, ABC's Peisinger warns. "We are hard-pressed to find the consumer who is going to buy something if they are not attracted to the program just to get a little tchotchke," he says. However, he notes that value-add can help hold interest as a series ages in the marketplace. "You've established a customer base for a character in a series, and now you're trying to get them to buy the fifth or sixth tape in the series. That's where we start to see the value-added concept working."

HIGH PROFILE, LOW PRICES

Another key selling point in translating TV fare to video is keeping a relatively low price point, most label executives agree. "Keeping it in the $12.98 range is important because that really makes it $9.98 on the shelf, and that is a necessity," Tim Fournier, VP of sales, sell-through and multimedia at LIVE Home Video, says. LIVE is sticking with that formula with its latest TV crossover, "The Littlest Pet Shop."

Aside from the boost TV exposure can bring to a video release, the river of exposure sometimes can flow the other way, reminds Tania Maloney, VP of publicity and marketing at Buena Vista Home Video, which currently is promoting the video release of the "Lion King"–related TV series "Timon And Pumbaa."

"Various characters have a lot of life in different areas," she says. "Once a program comes out on video, it encourages more exposure for the television show." ■

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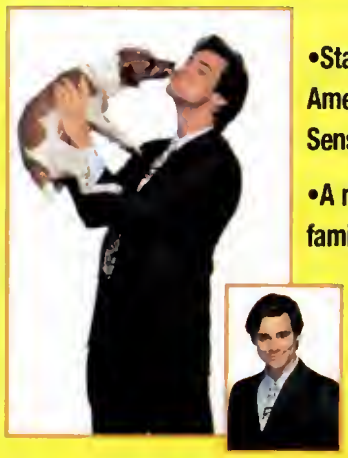

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ARTISTS

Continued from page 63

immediately began recording a new album. Called "Family And Friends," it's due in March. "I co-wrote six of the songs with [regular collaborator] Chris Rhyne and covered more contemporary pop tunes than in the past," says Bartels. Some of these are "True Colors," "We Are Family," "Give A Little Love" and "That's What Friends Are For." Whereas her previous albums mainly targeted preschoolers, Bartels' latest effort is "a little more focused on 7-to-10-year-olds, with a production quality comparable to what they hear on the radio."

Even though Bartels is one of the most recognizable children's performers, maintaining and increasing her profile is

Joanie Bartels goes gold.

"tough." Therefore, as with other resourceful kids' performers, Bartels is diversifying. She says that signing with Youngheart, which specializes in the educational market, is helping her "reach kids I haven't been able to reach before." Plus, she says, "I'm exploring other possibilities as well. Television is one; I've also talked to CD-ROM companies. People have been talking to me about book-and-tape packages, which is extremely appealing to me."

A DUO FOR DECADES

That's certainly the case with Cathy Fink and Marcy Marxer, who've been performing for kids for over two decades. Their management office cum label, Community Music, will release a pair of Cathy & Marcy concert videos, "Yodel-Ay-Hee-Ho!" and "Is Not, Is Too!," in late March, they're the initial titles in a new video series, Cathy & Marcy's Song Shop. Concurrently, Rounder Records will issue the Duo's first lullaby album, the all-original "Blanket Full Of Dreams."

Though Cathy & Marcy released some product through A&M, their orientation has remained independent. "Psychologically and business-wise, we're in the same place we were 10 years ago," says Fink. "We love performing for kids and families, and we find ways to do that." The pair tours extensively, even venturing abroad—"We've been to New Zealand, Australia and Japan in the last three years, and we're getting ready to return to New Zealand and Japan," says Fink.

But, she observes, playing and recording for yourself only takes you so far. "You have to be creative when you're making noncommercial music," says Fink. "We don't

Continued on page 74

OH, MY SOD IT'S...

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MCA UNIVERSAL

ARTISTS
Continued from page 72

make our living strictly from touring and record sales—we write and produce other stuff too." That includes music for private corporate projects—for instance, songs about safety for preschoolers, distributed to employees of a large corporation.

Cathy & Marcy also have recorded some 80 songs for McGraw-Hill School Publishing's whole-language reading curriculum.

Cathy & Marcy not only diversify their

The Bumblebeez in Animaland

talents, they're firm believers in grassroots self-promotion. "We're in contact with retailers when we go into different markets," says Fink. "We make sure they're aware we're playing and that they have our product. And as long as it won't conflict with our shows, we'll perform in-store at places like Noodle Kidoodle, Zany Brainy and Borders Books & Music—as well as in the wonderful mom-and-pop stores that supported us indies long before the big chains were around."

HE WRITES THE SONGS

Dennis Scott is a children's artist whose 30 to 40 kids' performances a year evolved from his prolific songwriting. Nashville-based Scott, who'd been a child actor, keeps up on his kids' concerts, even though the bulk of his income is derived from songwriting. "It keeps me in touch with kids," he says, "and when I have new material, I find out right away whether they like it."

His children's songwriting credits are extensive, and he won a Grammy for best children's recording several years back, for his contribution to "Sesame Street Country." Scott composes for records, videos, stage shows and special products. He's written for Disney, Sony, Peter Pan Industries, the Benson Co., Quaker Oats and Wonderland Records, among others.

Scott also has done a quantity of work for audiobook collections by publishers including Random House, MacMillan and Metacom. Recent projects include a video series called Let's Have Fun (Highlander Video), pre-programmed keyboard songs for JTG of Nashville's "Play A Tune Plus" toy instrument and an upcoming Children's Television Workshop/Turner TV venture called "Big Bag," which will air on the new Turner Toon Network. Plus, he's released his own children's albums on his own Act IV label.

Even for someone as in demand as Scott is, he says it still takes constant vigilance to

Disney's Most Reques
Catapult Sales Durin

"Bursting At The Seams With Rib-Tickling Fun!"
– Entertainment Today

- **The #1 Most Requested Disney Film On Video!**
  Even Ahead Of *The Little Mermaid* And *Lady And The Tramp*!*
- **Extraordinary Awareness From Unprecedented Trailering!**
  Trailers On Over 50 Million *Pocahontas* And *The Lion King* Videos!
- **Music From *The Aristocats* Featured On Over 3 Million Units Of Disney *Sing-Along Songs*!**
- **Higher Purchase Intent Than *Pinocchio* Or *101 Dalmatians*!****
- **Box Office Comparable To *Pocahontas* At Over $130 Million!†**
- **A Wealth Of Purebred Voice Talent!**
  Including Phil Harris (Baloo In *The Jungle Book*) As Thomas O'Malley The Streetwise Alley Cat, Eva Gabor As Duchess, Sterling Holloway As Roquefort The Detective Mouse And Paul Winchell As The Siamese Cat!
- **Huge Disney Hit-Video Marketing Campaign!**
  Including Tie-Ins With General Mills®, McDonald's And AMTRAK®!

* BVHV internal estimates as of September 30, 1995
** Independent research
† Based on theatrical releases, adjusted for current dollars.

High-Impact Prepacks!

48-Pc. 'Aristocats' Only (shown)
Stock # 7371

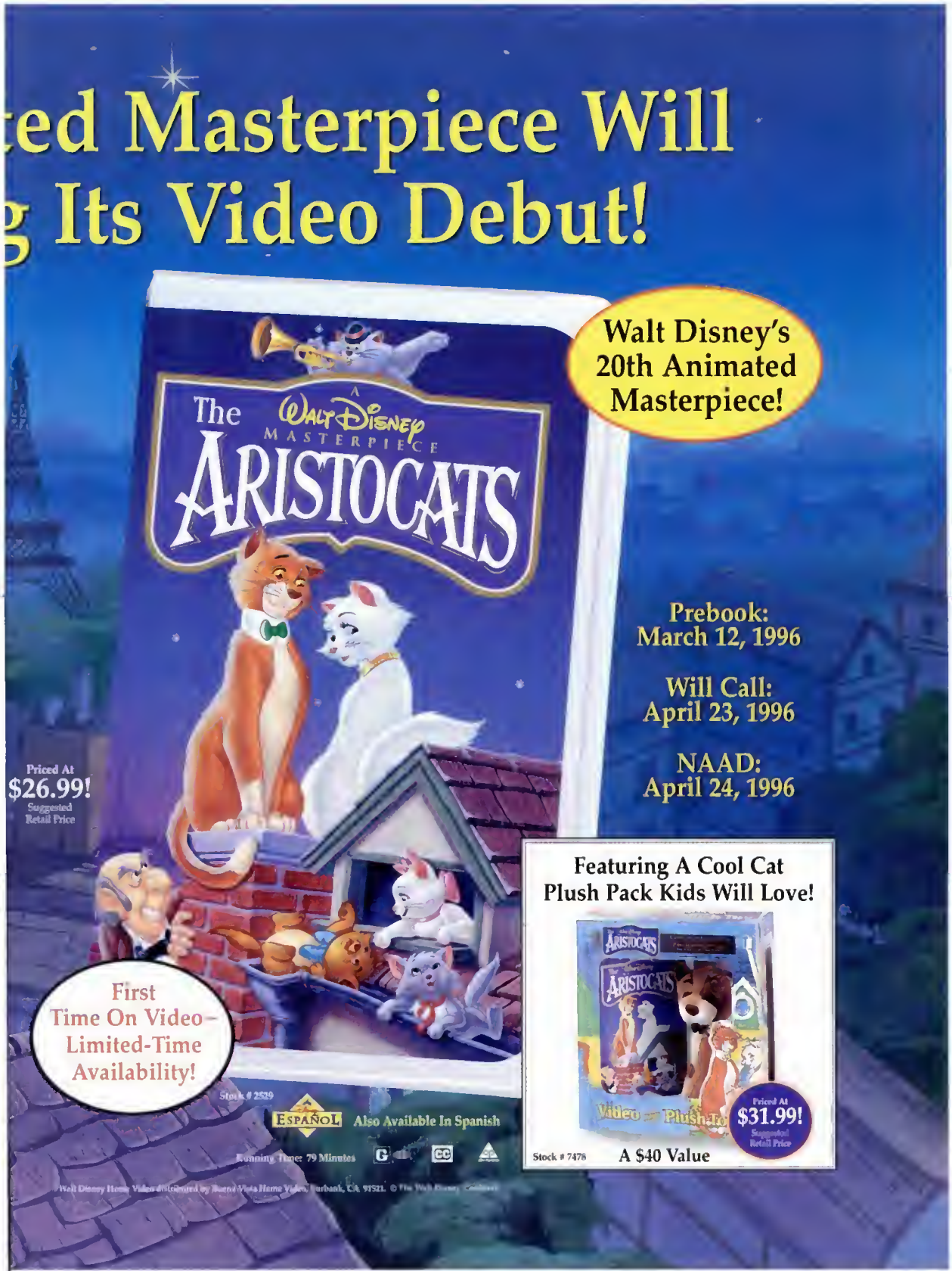
24-Pc. 'Aristocats' Only
Stock # 7370

96-Pc. 'Aristocats' Only
Stock # 7372

24-Pc. 'Aristocats' Plush Only
Stock # 7479

48-Pc. 'Aristocats' Plush Combo
Stock # 7480

PLUS – 6-Count Carton (plush only)
Stock # 7812



remain that way. "It's taken a long time to get to the point where I'm in the loop for all these projects," he says.

BUSY AS BEEZ

It takes persistence—and an open mind, says Lianne Sterling of electronic pop trio the Bumblebeez, who notes that her knee injury one year ago sidelined the band's touring—but it also compelled them to "start looking at other avenues." The 'Beez had already begun to diversify, with Sterling and band member Laurie Hedlund having written music for TV; the pair also had been part of a non-Bumblebeez project called Power Play, which released an album on the 'Beez' own Pinwheel Records. Sterling and third Bee David Scheffler, along with Sterling's composer husband Eric Swanson, did the music for a Universal Pilot (now in turnaround.)

For the first time, though, Sterling began writing music for multimedia and CD-ROM, in partnership with Swanson. She also started doing voiceovers for CD-ROMs and other kids' product.

Song wizard Dave Kinnoin

"Kids' artists whose strong point is songwriting will fare better than those whose strong point is performing," says Sterling.

The Bumblebeez' fourth album is in progress, says Sterling, and the 'Beez are looking forward to the release of "Mommy And Me In Animaland," a new video from Bogner Entertainment Inc., which features songs from the Bumblebeez' wonderful 1992 album, "Animaland"—as well as the 'Beez themselves, onscreen.

WIZARD OF SONGS

A fourth album is also in the works for Dave Kinnoin, who owns his own label, Song Wizard Records. Kinnoin is one of the most resourceful and in-demand kids' artists in the business, writing for Disney and Jim Henson records and videos, as well as a slew of interactive product, in addition to his own recording and performing.

Kinnoin works both sides of the fence, major and independent, and wants to set the record straight on one important matter. The indie view has generally been that the big companies are interested in profit more than the welfare of children, but Kinnoin considers that a blinkered perspective. "I'm the regional contact for the Children's Music Network, but I work for the major companies too," he says. "I've discovered it's possible to remain true to what's good for kids while doing that." ■

Children's Entertainment

EXPECTATIONS
Continued from page 63

PARAMOUNT HOME VIDEO
"Charlie Brown's All-Stars/It's Spring Training, Charlie Brown!"
"It's The Girl In The Red Truck, Charlie Brown"
Josh Kirby ...Time Warrior!: Eggs From 70 Million B.C."

SABAN HOME ENTERTAINMENT
Mighty Morphin Power Rangers All Time Favorites "Limited Edition 3 Pack Collectors' Set," "Ninja

Go, Go, Power Rangers

Quest," "White Light"

SONY MUSIC VIDEO
Sesame Street "Do The Alphabet."
"Kid's Guide To Life: Learning To Share"
"Journey Into The Minds Eye"
"Ren & Stimpy: Nothing But Shorts"
"Rugrat's Passover"
"Streetfighter II: The Animated Movie"

SONY WONDER
"The Secret World Of Alex Mack: In The Nick Of Time"
Allegra's Window "Storytime Sing Along"
Enchanted Tales "Gulliver's Travels"
Eureeka's Castle "Wide Awake At Eureeka's Castle
Gullah Gullah's Island "Play Along With Binyah And Friends"
Megaman "20,000 Leaks Under The Sea"
Wild C.A.T.s "The Big Takedown"

WARNER HOME VIDEO
"Amazing Panda Adventure"
"War Of The Buttons"

SECOND QUARTER

Audio Releases

BIG ROUND RECORDS
Peggosus "Bright New Day - A Celebration Of American Spirit"

KID RHINO
Beginner's Bible "Songs For Young Children, Vol. 1"
Madeline "Songs From The Hit TV Series," "Storytime Adventure: Madeline and the Dog Show"
Mad Magazine "Collectively Mad"
Schoolhouse Rock "Boxed Set"
Various Artists "Rock A Bye Lullaby"

MELODY HOUSE
Mr. Al "Kids Wanna Rock"
Mr. Al & Stephen Fite "Back To School Again"
"Best Of Melody House, Vol 1"

MUSIC FOR LITTLE PEOPLE
Catfish Hodge "Catfish Pond"
Various Artists "A Child's Celebration Of Folk"

ROUNDER RECORDS
The Dream Project "We've All Got Stories"
Cathy Fink & Marcy Marxer "Blanket Full Of Dreams"

SHARP TOOTH STUDIO
Dr. Steve Butler "Out Of Remote Control"

SONY WONDER
Sesame Street "Dance Songs," "Elmo's Sleepytime Songs And Stories"
The Puzzle Place "Sing Along Songs Book & Tape"

TIA'S Q.T. PRODUCTIONS
Tia! "Tia's 4th 'R' Is Respect"

TWIN SISTERS PRODUCTIONS
"I'd Like To Be A Chemist"
"I'd Like To Be A Meteorologist"
"I'd Like To Be A Physicist"
"I'd Like To Be A Zoologist"

Tia smiles.

WALT DISNEY RECORDS
"Hunchback Of Notre Dame Soundtrack"
"Hunchback Of Notre Dame Sing-Along"

WARNER KIDS
Kidsongs "Boppin' With The Biggles," "Country Sing-Along"

Video Releases

FAMILY HOME ENTERTAINMENT
"Highlander: The Adventure Begins"

JUST FOR KIDS HOME VIDEO
Lisa DiLallo "The BFG (Big Friendly Giant)"

RANDOM HOUSE HOME VIDEO
Happily Ever After: Fairy Tales for Every Child "Beauty And The Beast," "Snow White"

Continued on page 79

Edutainment CD-ROMs Gain Popularity With PC-Owner Parents

BY STEVE TRAIMAN

CD-ROM programs were one of the most popular gifts for kids from preschool age into the teens this past holiday season. And with the number of multimedia households with CD-ROM drives in—or hooked up to—their computers approaching 25% (or 10 million of the estimated 40 million U.S. total), every retail channel is looking for a piece of this new action well into the first quarter and through 1996.

Exclusive of CD-based games for the advanced Sega Saturn and Sony PlayStation platforms, the number of new children's CD-ROM titles was staggering, with a conservative 1,000-plus, educational and edutainment programs competing for shelf space. Developers include major record labels and movie studios, toy manufacturer interactive divisions and multimedia companies.

LABEL SIBLINGS

Philips Media (PM) Home & Family Entertainment division of Philips Interactive Media, a PolyGram "sibling," is the most active of the record label–related companies. Steve Kleckner, VP, PM sales, notes that titles doing well include "Haunted House" ($34.99) and "The Crayon Factory," hosted by Lamb Chop creator Shari Lewis ($34.99 SRP). Among highlighted first-quarter releases are "Masterpiece Mansion," an interactive art-history game; "Treasures Of Oz" with Diana Ross vocals; and a "Felix The Cat" title. Due in August in a joint venture with Kodak is "Story About You."

For the Time Warner Group of companies, Inscape is the surviving interactive entity, with "Where's Waldo? Learning Geography," second in the series based on the extremely successful books, promised in the second quaner at $39.95.

Emulating its video division, Disney Interactive has had CD-ROM hits as well, notes Carolyn O'Keefe, VP of marketing. "This first year has been exhilarating," she observes. Upcoming hot titles include an interactive "Toy Story" in May and a holiday release of a "101 Dalmatians" CD-ROM that will be day-and-date with the live-action movie.

Launched in early '94, Virgin Sound & Vision started with interactive arcade games, recalls CEO Tom Turpin. He soon realized that "kids' business is the biggest market as parents in the rapidly expanding number of multimedia homes are viewing computer literacy as important as reading literacy," he says. "The greatest way to teach is also to entertain, so we used Bill Melendez Studios for some of our first five titles, which began shipping last August." Included were "Get Ready For School, Charlie Brown" and "Paperopolis," which came with 600 3-D paper toys. For '96, Turpin is high on "Snoopy's Campfire Stories," due in May, and two major new lines shipping mid-April: Virgin's "Adventurer" for ages 10 to 12, plus "Obelisk," first in a new game series PG-rated for kids 10 and up.

MULTIMEDIA DEVELOPERS BUSY

"Both the original Carmen Sandiego and the KidPix series came out of our belief in getting kids actively engaged, with interactivity at the top of the list," says Laune Strand, executive publisher for industry leader Broderbund Software. Featured

An interactive "Toy Story"

Toy Fair products include "The Logical Journey Of The Zoombinis," as well as "Carmen World" and "Carmen USA."

Softkey International, working with Dole Food Co., introduced "5 A Day Adventures" nutrition edutainment title at $14.95 last fall at retail and grocery outlets. Also from the Future Vision division, new titles include 60 interactive adventures of "Explorers Of The New World" and "Pathways Through Jerusalem," with historical characters as guides through 3,000 years.

Compton's For Kids was launched in the fourth quarter by Compton's NewMedia with one title, notes James Till, VP of North American sales. "We came up with a two-for-one deal: 'Ocean Explorers' and 'Zoo Explorers'." Hot first-quarter titles include "Zak's Look It Up!," a multimedia reference collection for kids 6 to 12; "Bug Explorers," the third title in that series; "Mazlo's Spelling Adventure;" and for Easter and Passover, "Children's Bible Stories," with 24 Old and New Testament tales.

Microsoft bowed "3D MovieMaker" as its first kids software title for Windows 95 in November. "Encarta Encyclopedia 96" hit stores in November at $54.95, with a monthly Yearbook Builder download function via The Microsoft Network or its World Wide Web page on the Internet.

Creative Wonders, a joint venture of Electronic Arts and ABC/Capital Cities offers the "Schoolhouse Rock" series, with "SR: Math Rock" due in March and "SR: Science Rock" and "SR: America Rock" by October for the holidays. More Sesame Street titles also are in the works.

New products from The Learning Company through the first quarter include "Interactive Math Journey" ($99), "Logic Quest" and "Ultimate Writing & Creativity Center" (both $50), all due this spring.

With more than 1 million copies of its original "GeoSafari" ELA (electronic learning aid) series sold, Educational Insights Interactive came up with "GeoSafari Multimedia" on CD-ROM for the fourth quarter. Excellent response at $44 for 45 games—from dinosaurs to geography—is noted by John Squires, director of marketing & sales. Two versions due later this year are "GeoSafari Animals" and "GeoSafari Junior" for kids 4 to 8.

Upcoming titles from 7th Level are "The Great Math Adventure" later this year and "The Great Reading Adventure" for 1997. Also due the first quarter is "The Universe According To Virgil, Starring Virgil Reality," hosted by Charles Fleisher, the voice of Roger Rabbit.

Newest releases from Edmark Corp. include "Trudy's Time & Place House" ($40), fourth in the Early Learning House series, and "Destination Ocean" ($35), fourth in the award-winning Imagination Express series.

GTE Interactive Media's product manager Donnie Lew reports upcoming titles include a bundle package of "Ocean America" and three new interactive storybooks for a March release, all under $25.

Pixel Genius Entertainment, founded by Paul Janavs and Jeff Patterson, came out with the "Reading Success For Kids: Pocahontas" CD-ROM and a 100-page activity book ($29.95) for the holidays and reported over 20,000 copies sold the first month. Upcoming are "Jack In The Beanstalk," "The Pee-Wee Prince" and "Little Red Riding Hood."

TOY FIRMS' INTERACTIVE

Lego Toy Co., which has a Virtual Lego exhibit at Walt Disney World's Epcot Innoventions pavilion, has a joint venture with software developer Mindscape to market a "Lego System Town" CD-ROM

for the '96 holidays. Both Richard Garvey, Lego marketing VP, and Mindscape president Bob Goldberg conceptualize the program as a first-person exploration game for kids 5 to 12.

Ftsher-Price and Compaq Computer announced a joint venture at the January Winter CES for a new Wonder Tools (WT) series for kids 3 to 7. Due in the second half of '96 are a WT Cruiser, an innovative driving console bundled with "Spruce Squirrel's Hiccup Mix-up" ($150); a WT Keyboard with oversized keys, a mouse and one bundled activity title ($130); and the first three interactive software titles in

An encyclopedic scene from Compton's

late summer, "Cyber Grannies," "Over In The Meadow" and "Wacky Jacks—The Family Edtion."

Vtech came up with its SmartBytes line and its Sound Learning Keyboard with Software last year "and gained some real nice real estate in storefronts, a good level of market share and several awards," reports sales VP Carol Seitz. A keyboard bundled with "The Magic Picnic" is $79.99 ESP; the first three Shade's & JB's Workshop CD-ROM titles are $29.99; and "Pirate Jupiter & The Moondogs," an interactive storybook adventure, is also $29.99.

Hasbro Interactive's (HI) goal "is to be a leader in family entertainment for the software world, from our traditional toy channels to the new online Internet area," explains Joe Gammal, product marketing manager. HI Worldwide launched its first web site in late October, monopoly.com, linked to the new "Monopoly" CD-ROM game ($39.99), which was released in the 60th-anniversary year. For younger kids, the Playskool line had the first two of five titles in January, "Mr. Potato Head Saves Veggie Valley" and "Playskool Puzzles" (both $39.95). Due in the first quarter are "Tonka Constructton," "Play-Doh Creations" and "Candy Land Adventure."

Gammal reports that orders were steadily coming in as of late January. "With a host of brands and properties at Hasbro Toys, we expect to continue our theme of 'building imaginations for generations of children,'" he emphasizes. ■

Songs and laughter, barks and banter...play radio!

RAFFI RADIO

SHOREFINE RECORDS

MCA

Children's Entertainment

Special-Interest Kiddie Style

Sports, Health-And-Fitness And How-To Vids Appeal To The Younger Set

BY CATHERINE CELLA

Special-interest video is not just for adults anymore. Kids are notorious sponges, thirsting for knowledge as well as video. So SI kidvid is only natural, with similar categories to its adult counterpart and a few of its own.

LET THE GAMES BEGIN

Sports videos are at least as popular with kids as with adults, especially if they feature a favorite team or athlete. But the instructional vids that are made for kids—and their coaches—help them learn and improve their game.

Wayne Gretzky is the latest superstar-turned-coach, in his "All-Star Hockey" vid from Buena Vista. With NHL footage and an assist from 11 other players, the Great One delivers instruction in hockey as well as in-line skating.

ESPN Home Video's Let's Play series now extends to skiing, with two vids starring Picabo Street. And "Let's Play Basketball" has Duke's Coach K giving insider tips to hoop dreamers.

LET'S GET PHYSICAL

For kids, the health-and-fitness category is more than the latter, thanks to "The Germ Busters Video" (Kid Safety Of America). The stars of Nickelodeon's RoundHouse bring a humorous yet nonsense tone to what could be a dry topic—preventing illness. The result is true infotainment.

"Hip Hop For Kids" (Jumping Fish) also owes much to its lively star, dancer Roger G. He leads a cute bunch of kids in a workout that's as fun as it is fitness-boosting. Active teens have two new choices. "The Grind Workout: Fitness With Flava" is Sony's second in the series starring MTV's Eric Nies. Its motivation? You won't look cool bustin' moves on the dance floor if you're splitting your pants. "Strength And Shape: A Teenage Workout" (Earth Smart) offers ways to increase strength with weights in excellent demos.

HOW TO

Sony Wonder and Dorling Kindersley could do a how-to video on how-to videos for kids. Nobody does it better than the My First series. Eight tapes—ranging from cooking to music to nature—show clearly and colorfully the steps to success.

"My First Party Video" includes all the holidays, original kid-friendly recipes and creative decoration ideas. "My First Magic Video" features a talented magician who is willing to share his secrets.

DO THE RIGHT THING

Virtues, values, do-bee and don't-bee—whatever you call it, good behavior is perennial in children's education. And kidvid has responded to the latest cry for teaching morals, with the best tapes resisting the preachy heavy-hand.

Oakland-based The Video Project has done just that in its two teen entries. "Tina's Journal" records a girl's environmental education in everything from toxics to overpackaging and recycling. And "Creating Peace" shows kids at work mediating on the playground and meeting at an international conference hosted by Elie Wiesel. On a lighter note, "It's Just Good Manners" (Mind Your Manners) has real kids using etiquette in everyday situations.

For preschoolers, some old friends are refocusing their video visits to more specific themes. Sesame Street Home Video has just debuted a line on the Sony Wonder label titled Kids' Guide To Life. Katie Couric stars in the first release, "Learning To Share," a fun and funny variety show co-starring Jack & Jill and the Three Little Pigs.

Mister Rogers' Neighborhood just expanded by four titles: "Going to School," "Learning Is Everywhere," "Our Earth: Clean And Green" and "The Doctor, Your Friend" (CBS-Fox). And in his 15th release, Thomas The Tank Engine has built around a theme in "Thomas And His Friends Help Out" (Anchor Bay). New kid on the block is "Jay Jay The Jet Plane" (Kid Quest), whose stories promote imagination, perseverance and caring for nature.

Germ Busters keep kids healthy.

KIDS JUST WANNA HAVE FUN

The very young have more to learn than good behavior, of course. And capturing the whole wonderful variety is the superb Preschool Power series (Concept). Dancing, cooking, pretending, crafting—it's all there, and more. Currently in eight volumes, Power should number 13 by fall for TV syndication.

The initial release of Primalux's educational series is "See It! Say It! Sing It, Play It." And kids will do just that as they learn about sounds, words, the alphabet and more in this well-produced video. PolyGram's The Animal Show Starring Stinky And Jake series adds two more to its original two titles educating on animals with a little help from Jim Henson Productions.

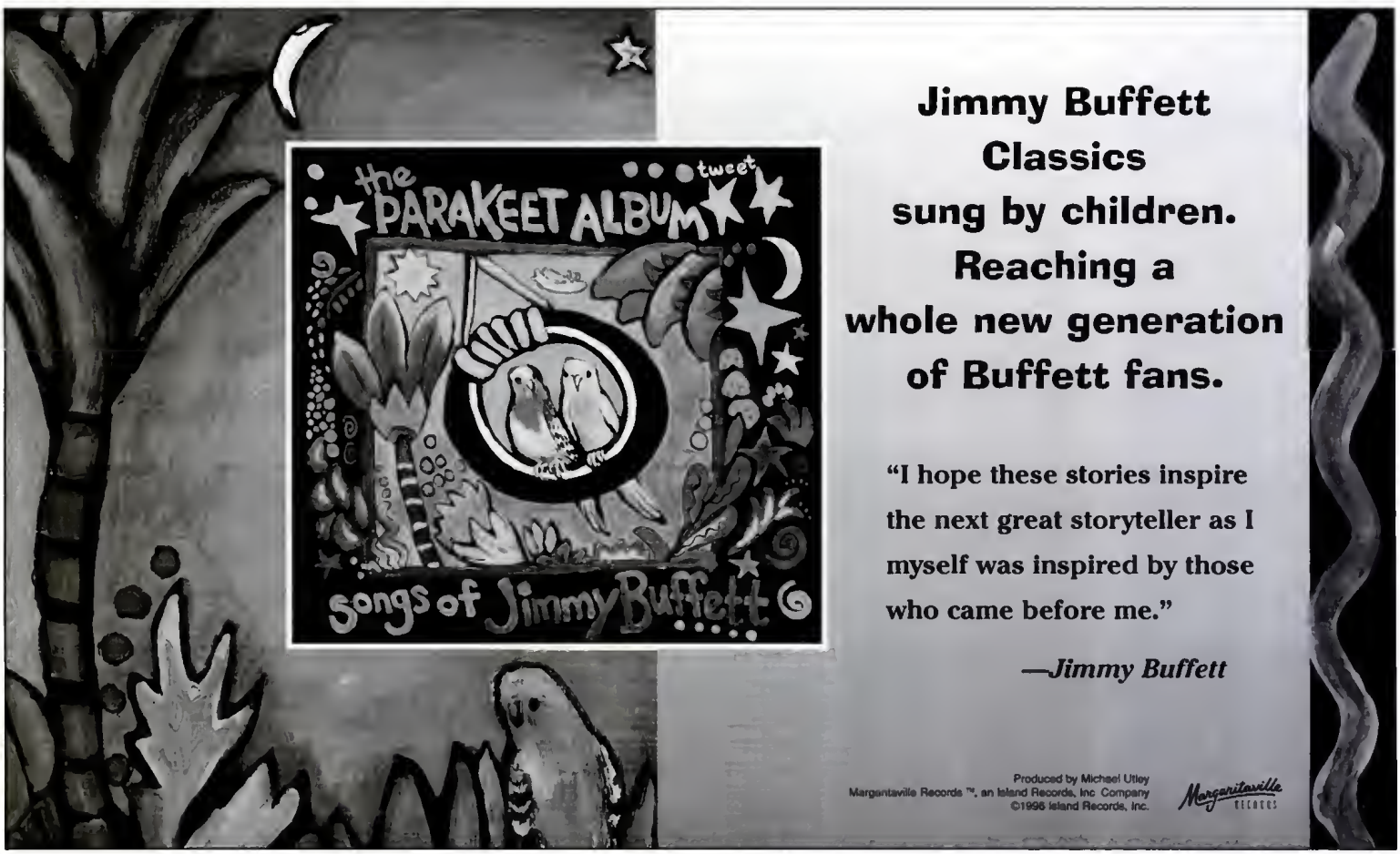
And finally, from the same people who brought you farm animals, big rigs, choo-choo trains and horses comes "Fruit ...Close Up And Very Personal" (Stage Fright). Arranged in families, each fruit is shown from tree to tummy in this highly appetizing video.

AND NOW FOR SOMETHING COMPLETELY DIFFERENT

You've got to hand it to producers who can make fascinating such unlikely topics as bridges, logging and dirt. "Big Cable Bridges" (Segments Of Knowledge) moves from engineers' computers to on-site construction, with writing and music to help engage youngsters.

"Timberrr!!! From Logs To Lumber" (Bulldog Entertainment) shows how far logging has come from the days of the simple saw. Kids will be interested in the heavy equipment now used as well as special techniques in this video filmed at a real northwoods sawmill.

Last but not least is "I Dig Dirt" (Dreams Come True), an award-winning look at one of kids'—if not parents'—favorite playthings. Again, heavy equipment takes center stage—one truck weighs 240 tons!—along with such excitement as the explosions used to dislodge coal. Next up is "The Little Horse That Could" about a Connemara stallion and the woman who trains and rides him. ■



Continued from page 76

SABAN HOME ENTERTAINMENT
Masked Rider "Escape From Edenoi," "Super Gold"

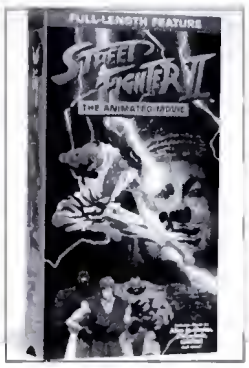
SONY MUSIC VIDEO
"Aeon Flux"
"Get A Life"
"The Maxx"

SONY WONDER
Hoyt And Andy "Olympics Program"
Old Bear Stories "Friends, Friends, Friends," "Happy Birthday Old Bear"
Rugrats "Phil And Lil," "Tommy Troubles"
See How They Grow "Desert Animals," "Jungle Animals," "Seashore Animals," "Tree Animals"
Sesame Street "Elmocize," "Get Up And Dance," "Kid's Guide To Life: A New Baby In The House," "Letters," "Numbers"
The Puzzle Place "Accentuate The Positive"

THIRD QUARTER

Audio Releases

ARIEL RECORDS
"Land Of Laughter"



BENSON MUSIC GROUP
Chris 'Captain Jonah' Gantry "Psalms Of The Palms"

KID RHINO
Hanna Barbera Boxed Set
Johnny Quest "Johnny Quest: Read Along I & II"
Various Artists "Billboard Presents: Family Halloween Hits"
Various Artists "Billboard Presents: Family Lullaby Classics"

WOODSIDE AVENUE MUSIC PRODUCTIONS
"American Music Series Volume Two: Do-Wah-Ditty"

Video Releases

ARIEL RECORDS
"The Magic Key"

SABAN HOME ENTERTAINMENT
Power Rangers Zeo "Monster Movie," "The Ultimate Quest," "Zeo Crystal Christmas"
"A Christmas Carol"
"Camp Candy's Christmas"
"Ferbus' First Christmas"
"Music Of Christmas In The Holy Land"
"New Grimms Scary Fairy Tales"
"New Three Little Ghosts"
Sweet Valley High: "Kidnapped," "Revenge"
"The Nutcracker Suite" ■

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The Magic School Bus®
Goes To Seed
Clamshell Catalog Number:
51237-3
Slipcase Catalog Number:
51211-3

Scholastic's
The Magic School Bus®
Kicks Up A Storm
Clamshell Catalog Number:
51236-3
Slipcase Catalog Number:
51212-3

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WARNER HOME VIDEO

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CROSS-GENERATIONAL MUSIC

Continued from page 64

also want to introduce their children to music of the ages. One marvelous way is a new book-CD package from Dorling Kindersley, "A Young Person's Guide To Music," which includes everything you ever wanted to know about classical music.

"Heigh-Ho! Mozart" (Delos International) makes another wonderful choice. Taking classic Disney songs, arranger-conductor Donald Fraser matched each to a suitable composer. So "Colors Of The Wind" is presented in the style of Dvořák (New World Symphony), and "Beauty And The Beast" is as lushly romantic as if Rachmaninoff had written it.

KID COUNTRY

Compilations of another sort fill Music For Little People's latest. "Big Country:

"Bugs & Friends Sing The Beatles"

For One And All" introduces kids to the sunny side of country music. Best cuts are by Little Texas, Brenda Lee and Tracy Byrd. "Hand In Hand: Songs Of Parenthood" benefits from such pop stars as Joni Mitchell, John Lennon and the Pretenders.

Jazz for kids seems as unlikely as jazz played on toy instruments. Yet the concept works on "Snoopy's Jazz Classiks" (Lightyear), with Joe Cool presenting the likes of "The Theme From The Pink Panther" and "What A Wonderful World." And for families who like their music served with a soupçon of humor, there are "Animaniacs: Variety Speak" (Kid Rhino) and "When You Wish Upon A Chipmunk" (Sony Wonder) with Alvin et al redoing Disney.

Even Disney is redoing Disney. "The Music Of Disney's Cinderella" updates the soundtrack with contemporary singers and arrangements. "A Dream Is A Wish" is treated to heartfelt English and Spanish versions by Linda Ronstadt. James Ingram contributes a dreamy "So This Is Love."

Such reworkings—along with compilations like the two-volume "Classic Disney: 60 Years Of Musical Magic"—have kept Walt Disney Records on top, with over 175 gold, platinum and multiplatinum awards. Disney, too, has four of the best-selling soundtrack albums of all time: "Aladdin," "Beauty And The Beast," "The Little Mermaid" and "The Lion King."

Marketing family music without a popular movie tie-in presents more challenges. And yet, just as the above best-sellers can be found in both the children's and soundtrack sections, family albums are increasingly promoted across genres. For instance, "Return To Pooh Corner" is sold in both the children's and Kenny Loggins sections.

"I know, as a parent, how nice it is when your kids ask to listen to something that you want to listen to also," says Mancuso-Winding. "This is the heart of family music—the magic of music shared." ■

Continued from page 64

normally hear—at an affordable price point. Hopefully, the consumer will become familiar with us and see Dove as a symbol of quality."

Warner Kids has a number of audiobooks for children, including the popular series The Baby-Sitters Club, each of which is packaged with a bracelet charm, and series based on DC comic-book heroes Superman and Batman.

But the title "Longest-Running Children's Audiobook Series" belongs to the delightful Hank The Cowdog series, published by Gulf Publishing. Created by former cowboy John Erickson, the book and audio series offers the humorous adventures of Hank, a crime-solving

Celebrity reader Carol Channing

ranch dog who's not quite as smart as he thinks he is. Erickson writes and reads the books, creating a wonderful variety of voices for the characters, and also writes the catchy songs that appear on each audio. Currently up to 25 titles, the Hank series has sold more than a million books and over 100,000 audiocassettes.

One company with an excellent reputation for kids' product, Rabbit Ears, unfortunately lost its distributor when BMG Kidz folded. Rabbit Ears is currently looking for a new distributor. Meanwhile, the company has just garnered two Grammy nominations in the category Best Spoken Word Album For Children: one for "Follow The Drinking Gourd," read by Morgan Freeman, with music by Taj Mahal, and one for "John Henry," read by Denzel Washington, with music by B.B. King.

A new company, Piglet Press focuses on the works of L. Frank Baum, notably the classic "Oz" series. The unabridged audiobooks are packaged in attractive clamshell cases and retail for $24.95.

NON-BOOK-BASED AUDIOS

On a long family car trip, nothing makes the hours fly by like Brilliance Corp.'s new "Strange Matter" series. This new imprint features original, 90-minute supernatural stories for 7-to-12-year-olds, dramatized by a full cast, with lots of sound effects and spooky music. Fun for the whole family.

On the storytelling front, Odds Bodkin successfully takes on the challenge of making Homer's "The Odyssey" accessible to children, with an exciting, dramatic retelling underscored by Bodkin's Celtic harp. Available on four cassettes for $34.95 or four CDs for $49.95, "The Odyssey" comes with a map of Odysseus' journey. All of Bodkins' fine storytelling audios are published by Rivertree Productions.

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(Continued from page 11)

vels of pop invention.

On Feb. 27, Matador releases the sublimely catchy "The Official Ironman Rally Song" as the first single from "Under The Bushes." In addition to servicing the song to college and commercial alternative radio, the label will release the single on both CD and 7-inch vinyl, including three B-sides.

The baroque melodies and psychedelic textures of such tracks as "The Official Ironman Rally Song," "Cut-Out Witch," "Burning Flag Birthday Suit," and "Lord Of Overstock" reflect Pollard's lifelong penchant for the Beatles, the Who, and '70s prog rock. But the songs' fantastical lyrics derive from material outside the rock'n'roll tradition: Pollard's 14-year stint as an elementary school teacher.

"I used to read a lot of fairy tales to my fourth-grade class, so all these weird characters—monsters, warlocks, and robots—made it into my songs," Pollard explains. "There're still odd hints of that, I guess—it's just that the themes have become more mature. So the songs are X-rated fairy tales."

Listeners and DJs alike at KREV (REV 105) Minneapolis are devotees of those fractured fairy tales. The Guided By Voices track "Motor Away" from "Alien Lanes" ended up at No. 7 on the station's top 105 countdown of listeners' favorite songs of 1995; among REV 105 DJs, "Alien Lanes" was the year's top album.

Along with "Motor Away," REV 105 played "My Valuable Hunting Knife" (No. 46 on the top 105) in heavy rotation. Currently, the station is airing a new version of the "Alien Lanes" track "Game Of Pricks," which appears on the "Tigerbomb" vinyl-only EP issued in November.

"With 'Alien Lanes,' we had huge singles that got massive phones," says REV 105 PD Kevin Cole. "Guided By Voices has been a constant for us."

"Alien Lanes" has sold more than 23,000 copies, according to SoundScan, though Matador says an additional 25,000 units have been moved through mom-and-pop shops. "Bee Thousand" has sold 24,000 copies in stores reporting to SoundScan. Released last February, "Box," a five-CD, seven-LP boxed set of Guided By Voices' early Scat material, has sold more than 4,000 copies, according to SoundScan.

Boston's Newbury Comics has sold more than 800 copies of "Alien Lanes," including 60 on vinyl, according to the store's director of purchasing, Natalie Waleik. "Bee Thousand" did equally well, she says, selling 750 CDs and 80 LPs.

Waleik says Guided By Voices' allegiance to the vinyl format adds to its great appeal among the indie-rock flock that frequents Newbury. Those "vinyl junkies" and "collector scum," as Waleik affectionately calls them, will be psyched to learn that "Under The Bushes" will appear in a deluxe vinyl edition that includes an 18-song LP and a 12-inch, six-song EP, both in 120-gram audiophile vinyl and packaged in a gatefold sleeve.

Although all the revisions made on "Under The Bushes" would make most label execs pull out their hair, Matador is making the most of the situation. The label plans to release the bounty of extra material from the various "Under The Bushes" sessions as B-sides to follow up singles from the album, as well as on separate EPs. In May, Matador will issue "Plantations Of Pale Pink," a six-song EP on and CD and 7-inch vinyl; in August comes "Not In My Air Force," a 10-song EP on CD and 12-inch vinyl.

"Guided By Voices certainly has no difficulty in producing material—we have to stop them from giving us new records," says Patrick Amory, Matador's director of national sales. "'Bee Thousand,' 'Box,' and 'Alien Lanes' all came out in close proximity, but we've managed to hold the band back from releasing an album for more than a year. I think we'll see a lot more sales for the new record right off because of that."

While enthusiastic, Matador is avoiding positioning "Under The Bushes" as Guided By Voices' breakout album. "I see this as a truly fantastic record, but we're not going to frontload it," Amory says. "It's still going through indie distribution, and we're going to be patient and spread our promotional budget over four months rather than three weeks.

"We want to go into the Midwest and Northwest and spend money at retail to capitalize on their strong fan base there," Amory adds. "But touring is going to really help the new album sell, because Guided By Voices are amazing live, and they've never really toured."

Pollard and his mates Tobin Sprout, Mitch Mitchell, Kevin Fennell, and Greg Demos went on a European press and promotional tour earlier this month. Guided By Voices embarks on a U.S. tour in April that will take them through June. The summer sees the group traveling to the U.K. and Europe to play festivals. The band's U.S. gigs are booked by Twin Towers, and its European tours are coordinated by the Agency in London.

Formerly with Gold Mountain, the band is now managed by former Gold Mountain/Atlantic Records executive Janet Billig at Manage This! The ever-burgeoning Guided By Voices song catalog is published worldwide by MCA Music Publishing.

High-profile rock shows and big-time management and publishing deals are a long way from teaching fourth grade, but Pollard has the proper perspective: As he says, "You know, I'm still up there in front of the kids."

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Reviews & Previews

ALBUMS
EDITED BY PAUL VERNA

POP

▶ **MICHAEL FEINSTEIN**
Nics Work If You Can Get It—Songs By The Gershwins
PRODUCER: Hank Cicalo
Atlantic 82833
The centennial tributes of the births of Ira Gershwin (1996) and George Gershwin (1998) are under way, with cabaret/concert star Michael Feinstein making his expected appearance. (He spent several years before Ira's death in 1983 cataloging the brothers' works.) Not only does one get affectionate and exuberant Feinstein, but also, as expected, some rare items that reinforce the brothers' remarkable consistency in writing first-rate songs. Feinstein continues his recorded tributes to major theater/film writers in winning fashion.

▶ **2PAC**
All Eyez On Me
PRODUCERS: Various
Death Row 524 204
In this latest exercise in cynical self-justification, the performer who recently served jail time for sexual assault is back and eager to exploit his sordid rep with numerous songs in which women are objectified, bullied, and debased. Most tracks are cluttered with the usual accessories (guns, cars, champagne) of the juvenile gangsta junket, yet the music under the big talk resembles John Tesh instrumentals with New Kids On The Block drum loops. Comfortable with a creed in which no form of music video narcissism is too low to be profitably promoted, 2Pac quickly grows tedious on this flabby two-CD set. Not since the apex of the "poodle haircut" phase of heavy metal has a silly act of self-parody been so pointlessly paraded.

★ **THE WEDDING PRESENT**
Mini Plus
PRODUCER: none listed
Cooking Vinyl 94
Favorite oddball British pop band's newest is a short collection of singles and several extra tracks. Best of the set is the breezy "Convertible," the raving, rousing "Drive," and the engagingly simple, guitar-heavy "Go, Man, Go." Bonus tracks include durable rocker "Jet Girl." Contact: 516-484-2863.

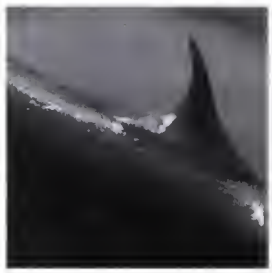
RAP

▶ **MAD SKILLZ**
From Where??!!
PRODUCERS: Various
Big Beat/Atlantic 92623
Performer hails from Virginia, and he says the set is named for many people's response when he says where he's from. Indeed, he rhymes like a resident of a major rap capital, like New York, placing varied concepts (about such things as hometown pride, party scenes, and ghetto schemes) inside a smooth, metaphoric flow. Spongy first single, "The Nod Factor," promises to bring "the neck-breakin', club-shakin' beat for this year."

SPOTLIGHT

FUGEES (REFUGEE CAMP)
The Score
PRODUCERS: Various
Ruffhouse/Columbia 67147
As free spirits in the material world called hip-hop, talented trio of Wyclef, Pras, and Lauryn Hill possesses the vision and resolve necessary to recognize that rap can go anywhere a performer wants to take it. From "Blunted On Reality," their debut disc, to this one, the Fugees have grown tighter and more assured. Over warm B-boy bubble, they promote consciousness and individuality while having freestyle fun. They also practice proactive politics, rail against killer cops, and attack false fronts, all the while showing how to advance in the rap game. Highlights include funky, acoustic rendition of "No Woman, No Cry" and spare, splashy cover of "Killing Me Softly."

SPOTLIGHT



NUSRAT FATEH ALI KHAN & MICHAEL BROOK
Night Song
PRODUCER: Michael Brook
Real World 2354
A landmark in the cross-pollination of pop and world musics, the entrancing "Night Song" has the ability to touch a huge range of music lovers. Guitarist/producer Michael Brook has fashioned deep, dark ambient settings for qawwali master Nusrat Fateh Ali Khan's incomparable voice, emphasizing Khan's plaintive side with introspective grooves and ghostly laments. "My Heart, My Life," "My Comfort Remains," and "Crest" are highlights among the album's host of highly accessible tracks. A work of great beauty, "Night Song" stands as an album for the ages, defying genre and solidifying Khan's stature as one of the world's pre-eminent singers.

SPOTLIGHT

DADAWA
Sister Drum
PRODUCER: HE Xuntian
Sire 61889
Rooted in ancient Eastern melodies and rhythms and suffused with Western sonic textures, this album by composer/producer HE Xuntian and singer Dadawa—both Chinese artists who journeyed to Tibet to find their musical soul—is a beguiling amalgamation of cultures. Ethereal yet earthly, eclectic yet accessible, "Sister Drum" is world music of the highest order. From the luxuriant vocal harmonies of "Sky Burial" to the catchy melodicism of the title track to the sparse beauty of "Crossing The Ridge," the album possesses wide appeal for world-music, college, and triple-A programmers. A triumphant collaboration between a gifted singer and a multitalented musician.

COUNTRY

▶ **WYNONNA**
revelations
PRODUCER: Tony Brown
Curb/MCA 11090
With Wynonna, it's no longer germane to ask, "Yes, but is it *country*?" At this point in her career, Wynonna is her own country, and once you approach the music from that standpoint, this is a stunning album. She's primarily dealing with issues of spirituality and independence (reflecting, as always, what's going on in her life). When you have material from the likes of such divergent songwriters as Gary Burr, Mike Reid, Delbert McClinton, Lulu, Tonio K., Dave Loggins, and Ronnie Van Zant, you start to see where Wynonna is headed: a musical big rock candy mountain. This could get airplay in any radio format, from country to Christian.

▶ **LARI WHITE**
Don't Fence Me In
PRODUCERS: Josh Leo and Lari Whikte
RCA 66742
With her third RCA album, "Don't Fence Me In," Lari White steps up into the front row of contemporary country female singers. It's a polished album of first-rate material and dynamic vocals. A thematic album, it opens with an old-time, rustic version of Cole Porter's "Don't Fence Me In" (with Shelby Lynne and Trisha Yearwood adding their voices) and threads through a woman's progress through life, building up to White's co-written "Woman Of The World." It closes on a raucous rock'n'roll version of the title song.

VITAL REISSUES™

PETER GREEN'S FLEETWOOD MAC
Live At The BBC
EXECUTIVE PRODUCERS: Mick Fleetwood & Carl Stubner
Fleetwood/Castle 114
Collection of late-'60s and early-'70s BBC broadcasts of the original Fleetwood Mac lineup showcases the Peter Green-led group's fiery blues style, which made it a sensation in Britain before a series of personnel changes took the band to America and to unprecedented levels of commercial success. Two-disc set captures the early magic of Green and company as they essay brilliant originals ("Rattlesnake Shake," "You Never Know What You're Missing," "A Fool No More") and blues standards from Elmore James, Robert Johnson, and others. The vibe is raw, live, and passionate, and the recordings are of impressive quality. An archival release of utmost historical and musical importance. Contact: Castle Records, 110 E. 59th Street, 18th floor, New York, N.Y. 10022.

JAZZ

★ **CYRUS CHESTNUT TRIO**
Another Direction
PRODUCER: Big Apple Productions
Alfa/Evidence 22135
Shortly before his first Atlantic dates, piano phenom Cyrus Chestnut recorded this album for Japan's Alfa label with bassist Christian McBride and drummer Carl Allen. Chestnut nuts will applaud this stateside release, notable for its swinging energy and the gentle gospel cadences that turn up in his playing. Standout tracks of a fine traditional set include fresh, fast Ellington medley and a playful, offbeat "Blue Skies." Also features such Chestnut originals as the bounding, ebullient "Revol" and the rolling, Crescent City swing of "Jambalaya."

★ **AFRO CUBANO CHANT**
PRODUCER: Lenny White
Hip Bop Essence/Silva Screen 3009
The latest in a string of excellent releases from drummer Lenny White and the Hip Bop Essence imprint, "Afro Cubano Chant" grooves from the get-go. The equal of last year's super-cool "Essence Of Funk," the album investigates various Latin jazz styles and features such top-notch players as vibist Mike Mainieri and saxophonist Gato Barbieri. "Afro Cubano Chant" seems ripe for all sorts of jazz radio formats, with every track trading in a classic early-evening mood.

GRAHAM HAYNES
Transition
PRODUCER: Graham Haynes
Antilles 529 039
The hip-hop-related jazz of trumpeter Graham Haynes is less akin to cut-and-pasted acid jazz than it is to the wilder funk forays of the electrified Miles Davis. This new Haynes set features guitars by Vernon Reid and Jean-Paul Bourelly, a vocal by Amina Claudine Myers, turntables by DJ Logic Jason Kibler, a dense thicket of electronics, and even a couple of detours to North African-derived material. Highlights include the hypnotic echoes of "South Node Of The Moon In Pisces" and the nearly arhythmic, Frisell-like soundscape of "Harmonic Convergence," as well as the heavy-backbeat spin on Coltrane's classic title track that writhes with ravenous guitars.

LATIN

★ **SORAYA**
En Esta Noche
PRODUCERS: Rod Argent, Peter van Hooke
PolyGram Latino 527 831
Spanish counterpart to delectable Island debut "On Nights Like This" translates quite well as New Jersey singer/songwriter of Colombian ancestry employs hushed, impassioned vocals to articulate bittersweet, romantic confessionals. Limited radio appeal in U.S. might dampen stateside potential, but soothing roots-pop effort à la Rickie Lee Jones or Bonnie Raitt should explode in Latin America.

★ **YOMO TORO**
Las Manos De Oro
PRODUCERS: Yomo Toro, Rubén Figueroa
Xenophile/Green Linnet 4037
Expressive virtuoso of undersized *cuatro* guitar teams with volcanic songbird Dalia Silva for a wonderfully organic, salsa/bachata romp offset by several spirited instrumentals inspired by rural sounds of Yomo Toro's native Puerto Rico. Silva's stately delivery lends majestic grace to "Cúrame" and "La Otra."

★ **DIOMEDES DÍAZ**
The Remixes
PRODUCERS: Various
SDI/Sony 81735
Nearly a dozen song reconstructionists from North and South America ably metamorphose rural, accordion-flavored hits from *vallenato* master into pumping club anthems. Diomedes Díaz's searing, bari-tenor wails and exhortations leap above the boomish grooves of smooth, shuffling "Lucero Espiritual" and Caribbean house thumper "Las 4 Fiestas."

IVAN Y SUS BAM-BANO
PRODUCERS: Jorge Ramírez, Sady Ramírez
Sonolux/Sony 81770
A hit record in Colombia, this slick, programmed compilation of homegrown classics marks well-known Colombian label's inaugural foray into the U.S. Cute group's fluffy vocals and Ramírez's watertight arrangements are pleasant enough, but set could have used a huge dollop of soul from original hit-makers Pastor López and Nelson Henriquez.

(Continued on page 89)

ALBUMS: SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potenbal, highly recommended because of their musical merit.MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to **Paul Verna**, Billboard, 1515 Broadway, New York, N.Y. 10036. Send R&B albums to **J.R. Reynolds**, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036. Send country albums to **Chet Flippo**, Billboard, 49 Music Square W., Nashville, TN 37203.Send Latin albums to **John Lannert**, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: **Havelock Nelson** (rap/N.Y.); **Irv Lichtman** (Broadway/cabaret/N.Y.), **Heidi Waleson** (classical/N.Y.), **Drew Wheeler** (jazz/N.Y.), **Deborah Evans Price** (contemporary Christian/Nashville), **Gordon Ely** (gospel), **John Diliberto** (new age).

SINGLES

EDITED BY LARRY FLICK

POP

▶ **JOAN OSBORNE Right Hand Man** (4:22)
PRODUCER: Rick Chertoff
WRITERS: J. Osborne, E. Bazilian, R. Hyman, R. Chertoff, D. Van Vliet
PUBLISHER: not listed
Blue Gorilla/Mercury 1583 (c/o PolyGram) (cassette single)
This rollicking, blues rockin' follow-up to Osborne's Grammy-nominated breakthrough smash "One Of Us" should ultimately be an extremely savvy choice. By sidestepping the temptation to go with another easy-paced jam, Mercury is fleshing out the singer/songwriter's image as more than a one-trick pony with limited range. Osborne excels here, spewing clever lyrics with palpable force and seductive swagger, while the band slams a raw, lip-smacking blend of guitars, drums, and piano. Will flow over top 40 playlists like a brisk, exhilarating breeze.

▶ **CELINE DION Because You Loved Me** (4:33)
PRODUCER: David Foster
WRITER: D. Warren
PUBLISHER: Realsongs, ASCAP
550 Music 78922 (c/o Sony) (cassette single)
Dion's imminent new album, "Falling Into You," is previewed with this lovely pop ballad that bares the recognizable marks of producer David Foster and tunesmith Diane Warren. Translation: This song is rife with grand romance, larger-than-life production, and a climax that is best described as the musical equivalent to 4th of July fireworks. Factor in Dion's stately style and soaring soprano range and you have pop theater of the first order. In these R&B-driven pop radio times, this single may struggle at first, but its high quality and Dion's large following should ultimately push it over the top. This cut can also be heard on the soundtrack to "Up Close And Personal."

▶ **DJ JUANITO PRESENTS LINA SANTIAGO Feels So Good (Show Me Your Love)** (no timing listed)
PRODUCER: DJ Juanito
WRITER: DJ Juanito
PUBLISHERS: Cynthia/Fatso, ASCAP
REMIXERS: DJ Juanito, Lina Santiago
Universal 1004 (cassette single)
West Coast club punters are already well aware of this bass-driven dance ditty. With crossover radio programmers starting to show interest, pop prominence appears imminent. DJ Juanito wraps blippy electronic sounds around a rubber-band bassline, while Santiago tweets and chirps like a fluttering, young songbird. This is one of those quirky left-field offerings that seems destined to go the full Hot 100 distance. Chart its rapid rise while you twirl.

★ **CATHY RICHARDSON AND HER BAND Down For The Count** (no timing listed)
PRODUCERS: Cathy Richardson, Chuck Kawal
WRITER: C. Richardson
PUBLISHER: Metal Goddess, ASCAP
Jessica 0089 (CD single)
The Chicago-rooted Richardson comes on like an edgy cross between Melissa Etheridge and Indigo Girls on this straight-forward, pop-leaning rocker. Richardson has a gravelly, no-nonsense vocal attack that gives an earthly anchor to the song's poetic pondering. She is complemented by simple instrumentation that is smartly focused on tight acoustic and electric guitar interplay and an easy-paced backbeat. A single well worth investigation—as is the album "Fools On A Tandem." Contact: 312-822-9333.

R & B

▶ **SHABAZZ THE DISCIPLE Crime Saga** (4:05)
PRODUCERS: Carlos Bess, DJ Choco
WRITERS: Scientific Shabazz The Disciple
PUBLISHERS: Denysha/Ya-Ya/Suite 1202 Music, BMI; Bess Known/G. Dubs, ASCAP
Penalty 167 (c/o Tommy Boy) (CD single)
G-funk vibe set fails to cover any new terrain musically or lyrically. Still, the project provides a deep, rumbling bassline worthy of some jeep time. Lyrically, this artist, who was last heard delivering the word in 1994 with the Gravediggaz, spins a meaty tale with a meaningful moral. The result is a melodic narration more than worth the price of admission in this climate of churn-'em-and-burn-'em rhymsters.

★ **SHERREE FORD-PAYNE Love Him Anyway** (3:45)
PRODUCERS: Howie Tee, Alex Spanador Mosely, Sherree Ford-Payne
WRITERS: H. Tee, A.S. Mosely, S. Ford-Payne
PUBLISHERS: Irving/Ford-Payne/Howie Tee/Spanador, BMI
REMIXER: David Morales
Almo 4828 (cassette single)
This is a feel-good jam to the max. Ford-Payne has flava and star power to spare, both of which she flexes to sunny effect on this instantly infectious, reggae-kissed R&B shuffler. David Morales toughens the groove with a little hip-hop muscle to better suit radio airwaves, and then he helps the singer court clubs with a house version that smokes with underground potential. Makes ya wanna dash out for a copy of Ford-Payne's self-titled debut album.

★ **HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR 99** (4:06)
PRODUCERS: Dan Cleary, Joe Wilson, Gerald Heyward, Percy Brody, Frank Ski
WRITER: not listed
PUBLISHER: not listed
REMIXER: not listed
Benson 4168 (CD single)
The lines dividing gospel and funk blur on this rousing and inspirational anthem. A chest-pounding lead performance by Walker packs considerable R&B radio punch, while the Love Fellowship Crusade Choir surrounds him with heavenly chants. Boasting no less than six versions, this single is different from other multicut singles in that each version was conceived and created by a different producer with distinct vocals by the act. Jam on Percy Brody's electro-jazz hip-hop version and Frank Ski's stomping tribal-house excursion. The fine original Dan Cleary production of this song can be found on the album "Live In New York By Any Means."

JACKAL "THE BEAR" For Real (no timing listed)
PRODUCER: Melly Paid
WRITER: Jackal "the Bear"
PUBLISHER: not listed
Union/Warlock 189 (CD single)
Jackal is a rapper/toaster with animalistic style and a gruff way with words. He steamrolls over a percolating reggae/R&B groove. Not the most accessible record vying for attention right now, this single is certainly unusual—and that is often much appreciated in a sea of sound-alike dross. Apparently, some programmers agree, given its grass-roots support in Washington, D.C., and Philadelphia. Have a listen. Contact: 212-673-2700.

COUNTRY

▶ **FAITH HILL Someone Else's Dream** (3:37)
PRODUCERS: Scott Hendricks, Faith Hill
WRITERS: C. Wiseman, T. Bruce
PUBLISHERS: Almo/Daddy Rabbit/Big Tractor/Warner/WB, ASCAP
Warner Bros. 8039 (7-inch single)
Here is yet another fine cut from Hill's strong album, "It Matters To Me." This song proves you can have radio-ready uptempo tunes with meaty lyrics. Just because a song makes you tap your toes does not mean it has to be devoid of lyrical integrity. On both lyrical and musical terms, this song is a winner—thanks in large part to Hill's affecting vocals. Her country phrasing and inflection underscore the live-your-own-life message in the lyric. Great song.

▶ **JOE DIFFIE C.O.U.N.T.R.Y.** (2:33)
PRODUCERS: Johnny Slate, Joe Diffie
WRITERS: E. Hill, R. Harbin, D. Drake
PUBLISHERS: New Haven/Music Hill/Dusty Drake, BMI; Sony/ATV Tunes/Cross Keys/Kim Williams, ASCAP
Epic 78246 (c/o Sony) (7-inch single)
The production is pumped up and ready for the dancefloor as Diffie gets into the spirit and fun of this ode to the country music lifestyle. The lyric is a bit clichéd, but Diffie throws himself into it vocally and rides the beat.

▶ **JOHN MICHAEL MONTGOMERY Long As I Live** (4:07)
PRODUCER: Scott Hendricks
WRITERS: R. Bowles, W. Robinson
PUBLISHERS: Maypop/Wildcountry/Makin' Chevys/Wonderland/Will Robinsongs, BMI
Atlantic 6654 (7-inch single)
Hasn't he done this song before? Sure, Montgomery has quite the flair for delivering positive love ballads, but this sounds a little too much like territory he has covered on previous hits like "Rope The Moon," "I Can Love You Like That," and his definitive positive love song, "I Swear." Country radio seems to lap this stuff up though, so it will likely lengthen his string of hits.

DON COX I Never Met A Woman I Didn't Like (2:53)
PRODUCER: Ray Pennington
WRITERS: C. Wright, L. Wilson
PUBLISHERS: Hamelon Stroudavarous/Curtis Wright Songs/Zomba Entertainment, ASCAP
SOR 501 (7-inch single)
The first single from Cox's sophomore project, "Each I's A Winner"—which is due in March—is an energetic honky-tonk number that is nicely laced with steel guitar and fiddle. Cox has a likable country voice, and even though the song is not especially strong, his performance brings it up a notch.

DANCE

CERRONE Love In C Minor (4:05)
PRODUCER: Cerrone
WRITER: Cerrone
PUBLISHER: C Side, ASCAP
REMIXERS: Mike Dunn, David Morales
Pure 2251 (CD single)
The legendary disco producer/musician revisits one of his classic recordings with the assistance of housemeisters David Morales and Mike Dunn. Collectively, they usher in the sweeping, romantic epic into the '90s by underlining the original melody with a more aggressive rhythm pattern and vigorous, almost tribalistic percussion. Dance historians will have fun comparing the old and new versions, while the less-informed will receive an important introduction to a key club moment. Contact: 203-938-0555.

AC

▶ **JIM BRICKMAN By Heart** (3:51)
PRODUCER: David Grow
WRITERS: J. Brickman, H. Leven
PUBLISHER: not listed
Windham Hill 11183 (CD single)
After connecting with AC listeners with two instrumental cuts from his current album, "By Heart," successfully selling this vocally driven title cut will be a breeze. His expressive execution of this ballad's sweet and simple melody is heightened by the accompaniment of singer Laura Creamer, whose style is fondly reminiscent of Patty Smyth. A real heartwarmer.

TENNIE LEONARD A Little Space (no timing listed)
PRODUCER: Danny Holgate
WRITER: S. Sarno
PUBLISHER: not listed
Belen 12146 (CD cut)
Leonard offers a dewy-eyed ballad in honor of those receiving medical care at New York's Memorial Sloan-Kettering Cancer Center. Her vocal is a tad stagey at times, but her sincerity—not to mention producer Danny Holgate's melancholy string arrangement—pushes this track over the top. For AC programmers who are catering to a more sophisticated and thoughtful listener. Contact: 212-481-6555.

ROCK TRACKS

▶ **ROLLING STONES Wild Horses** (4:07)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Virgin 11075 (c/o Carrol) (CD single)
For the second single from "Stripped," the Stones offer an acoustic reading of their 1971 hit. Twenty-five years later, the track sounds as haunting and majestic as ever, with tasteful acoustic guitars, piano, and a restrained vocal performance by Mick Jagger. Album rock, AC, and triple-A stations should run with this.

▶ **SPARKLEHORSE Someday I Will Treat You Good** (3:27)
PRODUCERS: David Charles, Mark Linkous
WRITER: M. Linkous
PUBLISHER: not listed
Capitol 1199 (c/o Cema) (CD promo)
All that glitters is not gold—unless it is the relentless rock of Sparklehorse. A loud blast of blazing guitar riffs almost drowns out former Dancing Hoods member Mark Linkous' wandering vocals, which sound like an Americanized Oasis. From the album "Vivadixiesubmarinetransmission." (Try saying that three times fast.)

▶ **BAD RELIGION A Walk** (2:14)
PRODUCERS: Ric Ocasek, Bad Religion
WRITER: G. Graffin
PUBLISHERS: Polygram/Warner Tamerlane, BMI
Atlantic 6613 (CD promo)
With former Cars front man Ric Ocasek as co-producer, Bad Religion returns with an effort that is likely to be immediately embraced by modern rock radio. Despite the departure of mastermind Brett Gurewitz, this pioneer punk band retains its ability to balance aggressive melodies with raging rhythms. From the album "The Gray Race."

AMMONIA Drugs (3:27)
PRODUCER: Kevin Shirley
WRITERS: Balmont, Hensworth, Johnstone
PUBLISHER: Sony
Epic 7681 (c/o Sony) (CD promo)
This highly addictive track mixes elements of punk and pop into a bitter concoction of carefully constructed chaos and medicated melodies. Ammonia screams more than it croons, but that's more than adequate by today's standards for modern rock. Taken from the Epic release "Mint."

ALISON FAITH LEVY The Scientist (no timing listed)
PRODUCER: Chris Xefos
WRITER: A. Levy
PUBLISHER: Strange Little Girl, ASCAP
Gift 40515 (7-inch single)
Produced by King Missile's Chris Xefos, this indie single evokes left-of-center melodies through Levy's bluesy vocals and a modest song structure. Contact 415-821-9322.

POE Trigger Happy Jack (Drive By A Go-Go) (3:35)
PRODUCER: Dave Jerden
WRITER: Poe
PUBLISHERS: Po-Go/Poe Tree, BMI
Modern/Atlantic 6392 (CD promo)
The latest from this femme neo-folk rocker is a mouthful. The songs starts off restrained enough with clever wordplay before Poe explodes in a flurry of guitars and moves in for the kill, asking, "Why do you gotta be such a dick?" Modern rock and triple-A may want to give this a shot.

★ **BILL MILLER Raven In The Snow** (4:02)
PRODUCER: Richard Bennett
WRITERS: B. Miller, J. Flanagan
PUBLISHERS: Bro'N'Sis/Dreams of the West, BMI
Reprise 8030 (c/o Warner Bros.) (CD promo)
Miller is an American treasure, an artist whose lyrical depth and musical prowess have made him a popular live performer (he won rave reviews opening for Tori Amos on her Under the Pink tour). Radio success has proved elusive, but this single could change all that for this native American singer/songwriter. The infectious intro gives way to the urgency in Miller's vocals as he relays this autobiographical anthem, singing, "You can separate the flock/Still my colors would show/I will stand out/I'm a raven in the snow." This single is being pushed to rock and triple-A stations, where the driving melody and literate lyrics should find a welcome home.

RAP

▶ **MC LYTE FEATURING XSCAPE Keep On, Keeping On** (no timing listed)
PRODUCER: Jermaine Dupri
WRITERS: J. Dupri, M. Jackson
PUBLISHERS: So So Def/EMI-April/Brooklyn Based/Top Billin', ASCAP; Mijac/Warner-Chappell, BMI
Flavor Unit/EastWest 9474 (c/o Elektra) (cassette single)
The soundtrack to "Sunset Park" gets an excellent introduction with this ticking jeep cruiser that is fueled by Lyte's reliably sharp, smart rhymes, Xscape's shimmering harmonizing, and deft use of a sample from Michael Jackson's "Liberian Girl." Jermaine Dupri produced the cut with a spare, diamond-hard beat and delicate Caribbean keyboard flavors. Will likely begin a healthy commercial run with hip-hop enthusiasts before making a much-deserved transition into the mainstream pop arena.

SC SUPREME I Wonder (no timing listed)
PRODUCER: Dangerous D.
WRITERS: C. Haith, P. Rushen, K. Evans
PUBLISHER: Hip Hop Posse/Babyfingers/Barney & Lu, ASCAP
Hairy Dog 1000 (cassette single)
Subdued rhythmic, synth-driven song features cheery, back-in-the-day lyrics about growing up and puppy-love romance that's paced by pleasingly syncopated creaking effects. The tune's havin'-fun feel evokes images of summertime, which could deter listeners intent on more substantial, winter-season words. Track features fluid female chorus that backs a catchy hook to which the rapper would have been better off not trying to sing.

NEW & NOTEWORTHY

HEARTBEAT FEATURING LAURAINE Think Twice (no timing listed)
PRODUCERS: Gary Miller, Marlyn Norris
WRITERS: A. Hill, P. Sinfield
PUBLISHERS: Chrysalis/Rad Admiral/EMI-Virgin, ASCAP
REMIXERS: Craig Bevan, Jon Dixon
QPM/Profile 2501 (cassette single)
The much-ballyhooed European "Think Twice" cover war moves to the States with the domestic release of this interpretation of Celine Dion's 1995 worldwide hit. (Next Plateau will issue another cover of the song in the coming weeks.) An assertive, melodramatic ballad in its original context, the song is now a fluffy, Euro-NRG dance ditty that overflows with youth appeal. Lauraine has a sweet and girlish voice that works well within this setting of jumpy beats and light synths. The inclusion of a freestyle remix is downright inspired and actually allows the hook to breathe more than the Euro-NRG version does. Expect widespread radio play outta da box. Contact: 212-529-2600.

BASS IS BASE I Cry (3:59)
PRODUCER: Mike Mangini, Shane Farber, Bass Is Base
WRITER: not listed
PUBLISHER: not listed
REMIXERS: The Manhattan Project, Eric "E-Smoove" Miller
Loose Cannon 7134 (c/o Island) (cassette single)
The current influx of alterna-funka-teers, such as D'Angelo, getting props from radio allows plenty of reason to be optimistic about the future of this challenging new act. The groove of this charmer shuffles along at a breezy pace and is layered with an ear-catching blend of acoustic-pop and old-school soul. Bouncing with rich harmonies and sing-along potency, the chorus permanently sticks to the brain upon impact. There are several fine remixes for programmers of pop, R&B, and crossover formats to chew on, ranging in vibe from jeep/hip-hop to smooth R&B. Pick one and bask in the pleasure of this truly unique and refreshing listening experience. From the fine album "Memories Of The Soulshack Survivors."

SINGLES: PICKS (▶): New releases with the greatest chart potential. CRITICS CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to **Larry Flick**, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to **Deborah Evans Price**, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributor: **Brett Atwood** (L.A.)

(Continued from page 87)

WORLD MUSIC

★ **SEAMUS EGAN**
When Juniper Sleeps
PRODUCERS: Michael Aharon & Seamus Egan
Shanachie 79097
American-born Seamue Egan is better known in Ireland, but U.S. eudiences mey know him from the high-charting soundtrack to "The Brothers McMullen." A euperb pleyer of guitar and flute, as well as indigenous instruments such as the bodhrán and uilleann pipes, Egan subtly reshepes traditional Irish melodies. (Less subtle, but quite enjoyeble, is his frenetic funk take of "Faubert's Lilt.") Other highlights are merked by the yearning lyricism of "Mick O'Connor's," the etately acouetic serenity of "Lullaby," and the gentle rhapsodies of "The Winding Hills" that whirl into e frenzy. Egen originals include the elegant Adrian Legg-like picking of "Along Tbe Wey" and the poignant pop of "Weep Not For The Memories."

★ **YOSEFA**
The Desert Speaks
PRODUCER: Zvika Kagan
Hemisphere 35579
Riveting Israeli einger Yosefe Dahari is of Moroccen end Yemenite parentege, end her music is e blend of Arebic end Weetern tones that should eppeel to world music fens who leen towerd North Africen sophisticetss, such as Amina Annebi. In e set fremed by treditionel instruments es well es electronics, highlights includs hsr vibrant, vibretoed cedenzas over Middle Eastern funk rhythms in "Sbefshaf's Song," the sitars end tablas thet set the eeductive ecene of "Taj Mahal," the dence beets end double-trecked vocels of "Double Life," end the Arebic melodiee metched with hammering percussion in "Before The Night Is Gone."

NEW AGE

LIV & LET LIV
Surfin' Pachelbel
PRODUCERS: Liv & Livstar Khalsa
Invincible 0262
As if Pachelbel'e "Canon" wasn't chilled out enough, Liv and Livetar Khalse adapt it with ambient techno beets. They throw in the kitchen sink end its garbage dispoeal with eurf guitare, celestiel choirs, eynthesizers, vocel snippets, end quotes from "Secret Agent Men." After one hour of varietions on the erchetypal new ege composition, they ehoot the tube with eome credible embient surf music on "Surfin' UFO." Alternetely corny end genuinely goofy, this is either e transparent marketing ploy or brilliently kitsch mueic.

GOSPEL

▶ **VARIOUS ARTISTS**
Sounds Of The Spirit: Live At GMWA
PRODUCER: Jerry Peters
Intersound 9167
Heving made serious inroede into the goepel market in the last two yeers, iergeiy through the efforts of label executive Jemes Bullerd and producer/A&R executive Jerry Petere, Intersound has aseembled e first-rete roster of talent seemingly overnight. Recorded live at 1995'e Gospel Mueic Workshop of America, this peckage serves es e dynemic end comprehensive look et the lebel's big guns, es well as its newcomers. Genre pioneers the Mighty Ciouds Of Joy rock and weil on "Power Of The Holy Ghost," while born-again dieco dive Candi Staton's moving teetimony and country/R&B gem "Meme" could meke strong men weep. Veteran Vickie Winene teers up "We Shell Behold Him," end rookies Williem Becton, Michael Scott, Jemee Hall, Myre Welker, end B. Chase Williems, eech with reepective choir, give more then ample reassurance thet gospel's future is in etrong hende.

★ **LUVONIA WHITLEY & THE CORINTHIAN TEMPLE RADIO HOUR**
Give God The Glory
PRODUCERS: Rev. Milton Biggham, Carlis Moody
Savoy 14826
The choir end its pumping rhythm eection, behind soloist Antoinette McClellen Owene, joyfully cetapult the elbum's title song, e stenderd of the contemporary praise-end-worship repertoirs, into e high-energy orbit its eutbor could surely nsver heve imagined. Minister of music Luvonia Whitley brings e deft, relentlessly ewing-ing touch to her reerrengements of two gospel chestnuts, "He Took My Sine Awey" end "The Lord Ie Bleesing Me," while Carlis Moody's "I'll Never Stop Loving You" hes e shimmering pop/R&B veneer. The choir'e original meteriel ie elso eturdy, showing strong treditional influences wrepped in e very contemporery peckege. Stend-outs include "If I Cen Help Somebody," which has e jazzy but ineistent groove, end "It'e A Blessing To Be Saved," a knockout punch of gospel fervor.

CLASSICAL

★ **IN STIL MODERNO: THE FANTASTIC STYLE IN 17TH-CENTURY ITALY**
Ingrid Matthews, Byron Schenkman
PRODUCER: Peter Nothnagle
Wildboar 9512
The finest releese yet from Joseph Spencer's Wildboer lebel (Spencer aleo runs the Musicel Offering retail shop in Berkeley, Celif.), "In Stil Moderno" eurveys virtuoso music for violin end herpsichord from the Italian Beroque. The composer Castello dubbed the budding use of solo instruments in vocel-like expression the "modern" style, end his dramatic, forward-looking Sonete Seconde is one of the elbum'e meny highlights. Distributed by Hermonie Mundi.

HOME VIDEO

EDITED BY CATHERINE APPLEFELD OLSON

CHILDREN'S

BABY FACES
Brentwood Home Video
30 minutes, $14.95
Here's proof thet good ideas don't stand alone for long. Hot on the heels of tbs inexpensively produced, unqualified overnight success of "Bebymugs" comes Brentwood'e verslon of the lifestyles of the emell end edoreble. Yes, it'e more up-close and personel footage of bebiee doing whet bebies do best, end elthough the segment feeturing crying infants seems e bit exploitative, the rest of the tape can't help but bring e emile. Brentwood, which sets "Beby Faces" to a soundtrack of nursery rhymes, offers three waye to pley. There's a two-video pack, e video-end-eudio combo, and, inexplicably, e videotape packaged with music from the film "Pocahontas."

FARMTASTIC AG-TION
I @ I Video Productions
25 minutes, $9.99
The live-action gene pool takes on another element with the eddition of e video ali ebout farming. The hook here is not just heevy machinery or animals, but heevy machinery o*nd* enimals together. Included with the footage, peppy instrumental music, and an educational narrative are sound bites from children ebout thsir experience living on a farm end intermittent farm facts, such as the number of farme in the U.S. end the size of the everage ferm. Production velues are strong, end the price point e bonus. (Contact: 800-414-8697)

DOCUMENTARY

ALIEN EMPIRE
Time Life Video
180 minutes, $49.99 for boxed set
Some PBS etations eired this creepy-crawly three-part series about insects earlier this month, end Time Life is now selling the boxed eet vie retail end direct-responee. Although insects outnumber humens by e ratio of millions to one, most people know little ebout the varioue speciee other then the imagee they glean from science-fiction films end those stock sound effects used in outdoor scenes. Enter this wsll-researched and megnificently filmed documsntary, which travels the globe to bring to light the alien world of insects—from beetlee bigger then mice to microscopic ents. Viewers may nsvsr look et their fellow eerth dwellers quite the same wey egain. (Contact: 800-846-3843)

PERFORMANCE

MR. BEAN
PolyGram Video
60 minutes each, $19.95 each
The ever-witty Rowen Atkineon, whoee seemingly contredictory petchwork persone Mr. Bean is known across several continents, has come e long wey from bis roots as e etandup comic in tbe U.K. His unique use of phyeical comedy has sarned tbs young comedien internationel success and e lengthy etint on HBO in the U.S. Beet known on the big screen for his role as the priest in "Four Weddings And A Funeral," Atkinson's video debut should spark its shere of retail traffic. PolyGram ie introducing its "Mr. Been" seriee with two titlee, each of which feetures two episodee plus never-before-seen footage.

INSTRUCTIONAL

MAKE IT HAPPEN! IN HIP-HOP AND RAP
RMD And Associates
40 minutes, $19.95
Crash course in breaking into the rap music business brings together an impressive array of "teachers" from both the lebel and artist campe. Among those sharing words of wisdom are KRS-ONE, Mercury Records president Ed Eckstine, Ruffhouse Records president Joe "the Butcher" Nicolo, and e host of A&R reps from such labele as MCA, Pendulum, Jive, and Ruffhouse. The information—including tips on networking, getting a demo heard, finding publications thet ceter to rap and hip-hop, and ettending releted conferencee and conventions—is presented in e helpful and succinct manner. (Contact: 800-517-5176)

ENTER★ACTIVE

EDITED BY BRETT ATWOOD

BABE
Sound Source Interactive
PC CD-ROM (Windows 3.1 or higher)
The eurprise hit film of 1995 has spawned e cute epinoff in this CD-ROM reeding adventure for young children. There's little thet's lean ebout this 52-page interactive storybook, which containe movie clips, animetion, and photos. Kids can taks a break from the book and visit the virtual barn to play one of several eimple activities, including mazes, coloring, end hidden-object games. You'll never want to eat bacon again.

Well . . . There You Go Again! (Ronsld Reagan: Tha Humor That Shaped America)
Mitgang/Kushner, Inc.
PC CD-ROM (Windows 3.1)
Ronald Reagan: president, actor . . . comedian? In recognition of his many talents, thia CD-ROM assembles many of Reagan'e now-famous one-liners end witty observations on life through eudioclips, videoclips, transcripts, and photographs. Even democrats will gat e kick out of this archive of presidential humor in the '80s. This disc, which can be found et the Ronald Reagan Presidential Library, contains enough knee-elappin' humor to last until the next election.

AUDIO BOOKS

EDITED BY TRUDI MILLER ROSENBLUM

PRIMARY COLORS
BY ANONYMOUS
READ BY BLAIR UNDERWOOD
Random House Audiobooks
3 hours (abridged), $18.00.
All of Washington, D.C., ie buzzing over this *roman à clef*, e thinly veiled, satirical account of Clinton's 1992 presidentiel campaign. For those who follow politics, the fun is in matching the fictitious characters with their real-life counterparts, as well as in trying to figure out the identity of the myeterious "Anonymoue." But even for tbose not femllier with ths political players, "Primary Colors" is e witty end biting insider's look et the cynical world of politicel cempaigns. It'e also, surprisingly, e etory of eelf-discovery, as idealistic campaign staffer Henry Burton becomee disenchented with his idol, Gov. Jeck Stanton. Blair Underwood reede with style end verve, catching every nuance and irony. Thie one is likely to dominate the best-seller liet for quite some time.

SAINT MUDD
BY STEVE THAYER
READ BY FRANK MULLER
The Publishing Mills
3 hours (abridged), $16.95.
Frank Muller ie erguably the moet popular eudiobook reader ever, end he brings all his talents to bear in this grim end gritty tale of Prohiblion-era gangsters. Grover Mudd, e determined middle-eged reporter for e feiling newepaper, lashee out egainst the crime end corruption of St. Paul, Minn., with scething editoriale that arouse the ire of the criminels thet rule the city. Violence explodes as the gangsters seek revenge egeinst Grover and figbt for power amonget tbemselves. The tense, action-packed etory is peopled with famous nemes—Baby Face Nelson, the Barker Boys, John Dillinger—and vividly recreetee a hietorical period.

IN PRINT

LED ZEPPELIN LIVE DREAMS
A Photographer's Visual History Of The Led Zeppelin Live Experience, 1972-1977
Margaux Publishing (price not available)

If the name Laurance Ratner doesn't ring a bell to Led Zeppelin fans or connoisseurs of rock photography, that's because Ratner was never part of the pack of photographers that trailed the band as it made rock'n'roll history with its groundbreaking metallurgy. Ratner was simply an adoring fan whose passion for the band coincided with a love of photography that eventually blossomed into a professional pursuit.

Over the years, Ratner built such an impressive collection of Zeppelin photos that friends convinced him to put them out. "Led Zeppelin Live Dreams" is the fortunate culmination of that project. A tastefully designed and lavishly printed book (featuring a glittering, metal-trimmed cover), Ratner's tome is the ultimate visual tribute to a band whose imagery is synonymous with the glory days of rock-'n'roll.

Although many of Ratner's photos lack the crispness and detail of some of the famous "authorized" Zep pix, they make up for it in sheer passion and intensity. They are a fan's document, and they convey the excitement Ratner must have felt sneaking up to the first few rows to capture his heroes on celluloid.

In addition, Ratner displaye a gift for catching the facial expressions and body language that have made Zeppelin memhers Jimmy Page, Robert Plant, John Paul Jones, and John Bonham the icons that they are.

Unfortunately, Ratner seems to have placed lese attention on the writing and editing of his book than on its images, judging from the numher of misspellings and awkward phrases in the foreword and introductory essay. Nevertheless, the story is in the pictures, not the words. Keeping that in mind, a viewer can appreciate "Live Dreams" as a colorful fan's scrapbook.

PAUL VERNA

HOME VIDEO: All new titles released at sell-through prices are eligible. Send review copies to Catherine Applefeld, 3817 Brighton Court, Alexandria, Va. 22305. **ENTER*ACTIVE:** Send review copies to Brett Atwood, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036. **BOOKS:** Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036 **AUDIOBOOKS:** Send review copies to Trudi Miller Rosenblum, 202 Seeley St., Brooklyn, N.Y. 11218

All This And Eats, Too. Lava/Atlantic artist Edwin McCain sang and signed autographs for 300 listeners of KRBE Houston at a free lunch hosted at the Rhino Room. Later in the day, McCain, right, with KRBE afternoon drive/assistant PD Scott Sparks, sang the national anthem at a Houston Rockets game.

WKTU May Bring Beat Back To Top 40

New York Outlet With Classic Calls Fills Rhythm Niche

■ BY KEVIN CARTER

The biggest industry spectator sport in recent memory took another leap in the No. 1 radio market Feb. 10, when Evergreen Media, after a week of stunting, flipped country WYNY New York to top 40/rhythm, reclaiming the legendary calls of late '70s/early '80s disco powerhouse WKTU. The station is now known as "the new 'KTU: the beat of New York."

The new outlet stirred further industry fervor with the announcement Feb. 12 that Frankie Blue, director of programming for the Box, will come on board as PD. Blue was first associated with the WKTU job when rumors about a WYNY change began last July.

The station, currently running jockless and without a permanent music director, has also tapped network TV guy Don LaFontaine as station voice, along with Maureen Rivers. Until Blue is in place, programming is being overseen by Evergreen's Steve Rivers and group consultant Guy Zapoleon. Evergreen has hired Scott Elberg from Infinity's crosstown WFAN as general station manager and KIOI San Francisco GSM John Bassanelli as director of sales.

Rivers and Evergreen COO Jim de Castro say the company did two research studies with Strategic Radio Research and Nova Marketing that indicated a hole for mass-appeal pop/rhythmic music. De Castro says, "WQHT [Hot 97] is too hip-hop and young. WRKS and WBLS are very slow jams and urban, WHTZ [Z100] is rock, and WPLJ is pop/rock. There is a clear hole for a rhythm-based, fun, entertaining radio station."

Although the WKTU calls, which migrated to an oldies station in Atlantic City, N.J., after the original WKTU became rock station WXRK in 1985, connote dance, Rivers says, "the new 'KTU will have more dimensions to it than just dance. A lot of ballad material tested extremely well, as did the dance classics and many New York regional records. This station will be very well balanced."

(Meanwhile, the Atlantic City oldies station becomes WTKU and remains "Kool 98.3.")

According to WXKS-FM (Kiss 108) Boston music coordinator Kid David, who is currently assisting in the WKTU music department, the heritage artists to be featured on the station include Alisha, TKA, Cover Girls, Cynthia, George LaMond, and Donna Summer. Current faves include Janet Jackson, TLC, Boyz II Men, Brandy, Real McCoy, Mariah Carey, ✝, Madonna, and many artists who have fallen through the cracks in New York.

Gold titles are ranging from mid-'70s crossover dance (KC & the Sunshine Band) to late-'80s freestyle (Company B, the Cover Girls) to such unlikely titles as Bob Marley's "One Love."

Despite the calls and the presence of some unusual gold titles in the early days of the station, Rivers says WKTU will be careful doling out the old-school product. "There will be some, but we don't want it to become overpowering. This is not the old 'KTU," he says. "We're deliberately trying not to limit ourselves musically, and we're striving to remain as mass appeal as possible" (see Dance Trax, page 28).

Although some format observers have questioned the financial wisdom of blowing up a country station with a 25-54 niche to go top 40/rhythm, Rivers says that their research shows "substantial 25-54 appeal."

In terms of presentation, Rivers says, "our goal is make our presentation extremely positive. I know the PDs at our major competitors, WHTZ, WPLJ, and WQHT. They're all outstanding radio stations, but I feel the overall tone of the market seems a little angry right now. This is a good opportunity for us to be a positive, fun, upbeat radio station."

Once the PD is in place, Rivers says, that person will announce the jock staff. "We're looking for '90s communicators who are also entertainers. I want the attitude of the new 'KTU to recall the old WABC days—a classic station where the music was great, the jocks were exciting and fun to listen to, and they were proud of the fact that they were on the air in New York." Until that time, the station is planning to set up microphones at different locations so listeners can audition live on the air.

De Castro adds, "We're really in no hurry. In fact, we'd like to do some additional stunting with current and [former] New York radio personalities taking turns doing the morning show to get us through the spring book."

WKTU's launch followed a much-publicized week of simulcasts of other Evergreen properties designed to showcase Evergreen to Wall Street, Madison Avenue, and the record community, according to corporate marketing director Bev Tilden. Besides the simulcast of WRCX (Rock 103.5) Chicago morning man Mancow Muller, stations simulcast included KKBT Los Angeles, WLUP Chicago, KIOI, and WXKS.

(Continued on next page)

WKTU'S FIRST HOUR

C+C Music Factory, "Gonna Make You Sweat"; Mariah Carey, "Fantasy"; Snap, "Rhythm Is A Dancer"; Madonna, "Open Your Heart"; Real McCoy, "Run Away"; CeCe Peniston, "Finally"; Lina Santiago, "Feels So Good"; Prince, "I Would Die 4 U"; KC & the Sunshine Band, "Please Don't Go"; Cynthia, "Change On Me"; TLC, "Diggin' On You"; Diana Ross, "Upside Down"; Janet Jackson, "Runaway"; Haddaway, "What Is Love"; Salt-N-Pepa, "Whatta Man"; Whitney Houston, "Exhale (Shoop Shoop)"; Donna Summer, "Hot Stuff"; and Seal, "Kiss From A Rose."

Format Issues Tackled At Gavin Seminar

Homogeneity Of Country One Panel Subject

■ BY CHUCK TAYLOR

ATLANTA—Top 40 taps its toes, jazz/AC breaks from the niche pack, and country wonders if it's not country anymore.

These were a handful of the issues hashed about as programmers bellied up to a feast of radio panels and format forums at the annual Gavin Seminar, held in Atlanta Feb. 7-10.

Participants of the "Country Summit" agreed that today's country radio is anything but daring. "It's easy to program country radio now. They all sound the same," said one.

But taking issue with a comment that Nashville labels are perhaps creating the problem of sameness by giving radio what it wants, Kara Ross, an A&R rep for Asylum Records, responded, "When you try to introduce anything that's a little different, then it's too different."

Ross noted concern that promoting an artist such as the Patsy Cline-inspired Barnett, who breaks Nashville's current mold, might meet with resistance.

"Yeah," murmured an audience member. "She's country."

Country music's evolution from traditional country themes to AC also drew varied responses at the session. Programmers debated the value of artist crossover to mainstream formats. While some agreed that such exposure could lead AC listeners to country radio, others countered that it robs country of core artists.

"We won't touch Little Texas now," said one, referring to the band's AC success with "What Might Have Been." All agreed on the dangers of AC-ing country radio, such as the well-publicized rejection of Reba McEntire's "On My Own."

Others noted that country now competes not only with AC and top 40/adult stations, but with acoustic-based, modern-leaning top 40 acts, such as Sheryl Crow and Gin Blossoms.

TOP 40 GETS A GROOVE?

The launch of WKTU's top 40/rhythm format spurred predictions of a dance revival by some programmers, the most surprising of whom was WPGC-FM Washington, D.C., music director Albie D., who announced that titles from La Bouche and Everything But The Girl are starting to see top 20 sales but are played only during his mix show.

Two L.A. programmers, KIIS assistant PD Tracy Austin and KKBT PD Harold Austin, commented on the greater dance focus at rival KPWR (Power 106), which, KIIS' Austin noted, is "playing a lot more cha-cha records." KKBT's Austin said that KPWR's new interest in the house sound means that his R&B station can again "claim ownership" of R&B artists.

At an earlier consultants panel, Hilton Head Island, S.C.-based Don Kelly noted that records selling in most markets have a "much greater ethnic component" than most top 40 stations want to deal with.

Kelly also said that while it would be natural for each market to have a rhythmic top 40 and a rock-based top 40, the fact that, in most cities, there is only enough revenue for one top 40 means that many markets are going against the "natural order."

In a session highlighting successful AC radio promotions, Bill Curtis of KVIL Dallas stressed the importance of being out front in the community.

"Getting them to remember us is the goal," he said. "You want them to think, 'Hey, maybe that station and I have something in common, because we go to the same places.' "

Greg Strassell of WBMX Boston discussed a tie-in in which a local record retailer posts the station's top 10 songs for the week in-store. But when asked whether AC radio really leads to album sales, an irritated Strassell responded, "We're trying hard to change the belief in that stereotype." He illustrated the point by describing the presence of retailer Strawberries at the station-sponsored Fallfest, which drew 500,000.

According to Strassell, Strawberries sold out of product at the event, which featured performances by Cyndi Lauper, Paula Abdul, Bruce Hornsby, and Blessid Union Of Souls. "[Strawberries] will be back this year, and they're ready this time."

At another panel, Orlando, Fla.-based consultant Bill Richards noted the increasing similarity between hot AC and mainstream top 40. Those charts once differed by 18 songs; now they differ only by six, Richards said. "I think hot ACs are just trying to move top 40 to the left, and we've let them do it." Detroit-based consultant Fred Jacobs then noted that the increased interest by adult top 40 in modern rock would mean "just more coming aggravation" for his modern rock clients.

Urban sessions, including "Women In The Urban Landscape" and "Rap: How To Go From DJ To PD," served to remind those working their way up that paying dues fosters the greatest

(Continued on next page)

FCC Looks To Streamline EEO Guidelines

Paperwork Reduction One Goal Of Proposed Changes

■ BY BILL HOLLAND

WASHINGTON, D.C.—The FCC has iasued a notice that it is seeking to streamline equal-employment-opportunity guidelines, reacting to long-held broadcaster complaints that EEO paperwork is burdensome and needs to be reduced.

The Feb. 8 document also calls for review of EEO forfeiture rules, after an appeals court invalidated similar guidelines because there had been no prior notice and comment period.

The commission proposal asks broadcasters for suggestions on ways to reduce record-keeping and filing requirements.

In addition, it suggests that stations in markets where the "local minority job force" is small could be excluded from reporting requirements or be given other recruitment options, such as job fairs.

Eddie Fritts, president/CEO of the National Assn. of Broadcasters, hailed the measure, saying that while promoting a "diverse work force within the broadcasting industry is critical . . . present EEO policies are overly burdensome and rely too heavily on record-keeping over results."

While FCC chairman Reed Hundt says that the move will "reinvent our EEO rules," minority groups, such as the Minority Media and Telecommunications Council, oppose the plan. "EEO doesn't need to be 'streamlined' or 'reinvented,' " said MMCC in an organization statement, "unless it is to express zero tolerance for discrimination."

FORMAT ISSUES TACKLED AT GAVIN SEMINAR

(Continued from preceding page)

ultimate success.

Motivational speaker Louis Young said, "You must be willing to chop wood and carry water. Those willing to do what it takes are the ones who get ahead."

A rap exec said that too many take the microwave approach to their careers: 30 seconds and blow up.

At the "Women" panel, moderator Thembisa Mshaka asked panelists to explain how they acquired and deal with their power. Answers ranged from "I don't like the word 'power' " to "I believe everyone from the receptionist on up has power" to "I don't think of myself as having power." Only Vivian Scott, VP of 550 Music, admitted to possessing power, but noted that she has to be careful how she uses it.

SMOOTH JAZZ BLOWS HORN

Proponents of jazz/AC agreed that the secret is out, pushing the format beyond niche status. But there was dissension over its next logical step.

Programmers debated over the balance between art and science: staying safe with time-traveled instrumental tracks versus going with the gut instinct to add AC-based vocal tracks by such artists as Mariah Carey.

"There are no virgin listeners to this format," said Bernie Kimble of WNVW Cleveland. "They've all come from somewhere else. If you lose your identity, you'll lose your listeners. You don't want to go too unfamiliar."

On the other hand, Kevin Brown of KBLX San Francisco cautioned that if the format is squeezed too tightly, it will fall into the trappings of many top 40 stations. "If we don't take risks, we run into problems," he said.

Brown also expressed concern about the dominant influence of the format's leading consultant, Broadcast Architecture; his view gained momentum when a GRP label rep said that when BA sways from adding a song to its recommended playlist, member stations more often than not default to its opinion.

"BA is a tool to build radio stations with," argued BA exec Allen Kepler. "[It is] not the only tool."

TELECOM TALK

Consultant Jacobs suggested that the pattern already established by duopoly would continue—"just at a more frantic, accelerated pace."

Country consultant Rusty Walker encouraged PDs to become "demo specialists, not format specialists" in anticipation of having to program more than one format in a world of "megapolies."

San Diego-based consultant Jerry Clifton, making his appearance on the panel via speakerphone, said that megapoly was potentially "the answer to a [programmer's] dream." Clifton said that now, for example, one consultant could program not just his station, but everybody else's format as well, staggering stopsets at every station for maximum effect.

KYYY Bismarck, N.D., PD Bob Beck was less enthusiastic. The changing ownership climate, he said, meant that his new owners had just taken the heritage top 40 station to satellite AC. "I'm very fortunate. I still have my job, but it's very tough to let people go," Beck said, which led Brian Philips, PD of modern WNNX (99X) Atlanta, to comment, "These people—because of a bill—are going to be left with satellite radio, and that's awful."

OTHER HIGHLIGHTS

At a panel called "Getting Out Of The Concert Business," label reps complained about the tendency of stations to demand concert acts and then not support follow-up singles.

That led WBBM-FM (B96) PD Todd Cavanah to say that the provision of acts for his annual "Bee Bash" is his only request from labels throughout the year. This, Cavanah said, means that he doesn't feel "like I have to play the fifth single out of the box."

Meanwhile, independent promoter Ric Cooper questioned the overall value of station concerts, pointing out that two major top 40 stations had their worst-ever books during their spring concert promotions.

At an Arbitron panel, GM Pierre Bouvard, asked if the radio service had any intention of using the Internet to augment its diary placement, told the audience that teens, the potential audience for such a move, are already good diary keepers and that "as much hype as you hear about the World Wide Web, you might find only one-tenth of the audience using it."

That panel remained relatively low-key, despite the recent barrage of industry criticism toward Arbitron.

Assistance in the preparation of this story came from Sean Ross, Monitor editor, and Janine McAdams, managing editor of R&B Monitor.

WKTU MAY BRING BEAT BACK TO TOP 40

(Continued from preceding page)

Tilden, who recently joined Evergreen after serving as station manager of WEEI Boston and planning the much-admired series of station concerts for WXKS, says Evergreen sought its legendary calls because "the WKTU name was a great place to start. If you talk to most 30- to 40-year-old New Yorkers, they already know those call letters."

WKTU is planning a formal station launch party next month, followed by an extensive TV campaign. De Castro adds that the upcoming marketing campaign for 'KTU will be "very high-brow and high energy. The whole look of the radio station will have a Calvin Klein appearance," he says. "The billboards, the bus cards, and the television [spots] will have a very upscale feel." The plan is to utilize the image of New York as a fashion and entertainment capital. "Everybody, even in the suburban areas, wants to be a part of New York," he says. It's a trendsetting market, and everyone wants a piece of it. We are going to try and make it something very special."

Ironically, WKTU's debut took place when much of the radio and record industry was at the Gavin Seminar in Atlanta. Not surprisingly, the new station was a major topic of discussion.

Consultant Jerry Clifton noted that WKTU was debuting in an "atmosphere [that is] a lot different, and time will tell. With Hot 97 being as strong as it is now and urban being as big as it is, it's going to be a good battle."

Jefferson Pilot group PD Don Benson said that WKTU "is going to come in and get noticed right away," which led to the suggestion by several panelists that top 40 would undergo another dance phase. Notably, Jefferson Pilot's WSTR (Star 94) Atlanta, which plays little current R&B music, was running a lot of the vintage late '80s/early '90s titles that WKTU is also playing, from such artists as C+C Music Factory and Black Box.

Kevin Carter is managing editor of Top 40 Monitor.

Hot Adult Contemporary™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 58 adult contemporary stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

THIS WK	LAST WK	2 WKS AGO	WKS ON	TITLE / LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ ★ No. 1 ★ ★ ★	
1	1	1	15	ONE SWEET DAY COLUMBIA 78074	◆ MARIAH CAREY & BOYZ II MEN 9 weeks at No. 1
2	2	3	19	BLESSED ROCKET 852394/ISLAND	◆ ELTON JOHN
3	4	4	29	BACK FOR GOOD ARISTA 1 2848	◆ TAKE THAT
4	3	2	40	AS I LAY ME DOWN COLUMBIA 77801	◆ SOPHIE B. HAWKINS
5	7	11	20	NAME METAL BLADE 17758/WARNER BROS	◆ GOO GOO DOLLS
6	8	14	17	TIME ATLANTIC 87095	◆ HOOTIE & THE BLOWFISH
7	6	5	28	TIL I HEAR IT FROM YOU A&M 581380	◆ GIN BLOSSOMS
8	9	8	19	BREAKFAST AT TIFFANY'S RAINMAKER 98138/INTERSCOPE	◆ DEEP BLUE SOMETHING
9	11	12	13	MISSING ATLANTIC 87124	◆ EVERYTHING BUT THE GIRL
10	10	6	28	ROLL TO ME A&M 581114	◆ DEL AMITRI
11	5	7	16	YOU'LL SEE MAVERICK 17719/WARNER BROS	◆ MADONNA
12	12	9	32	ONLY WANNA BE WITH YOU ATLANTIC 87132	◆ HOOTIE & THE BLOWFISH
13	14	13	17	EXHALE (SHOOP SHOOP) ARISTA 1 2885	◆ WHITNEY HOUSTON
14	13	10	35	KISS FROM A ROSE ZTT/SIRE 17896/WARNER BROS	◆ SEAL
15	16	16	12	DON'T CRY ZTT 17708/WARNER BROS	◆ SEAL
16	15	15	38	RUN-AROUND A&M 581982	◆ BLUES TRAVELER
17	17	17	5	JESUS TO A CHILD DREAMWORKS 59000/GEFFEN	◆ GEORGE MICHAEL
18	19	19	8	I WANT TO COME OVER ISLAND 854528	◆ MELISSA ETHERIDGE
19	18	18	25	CARNIVAL ELEKTRA 64413/EEG	◆ NATALIE MERCHANT
20	21	21	10	WONDER ELEKTRA 64276/EEG	◆ NATALIE MERCHANT
				★ ★ ★ Airpower ★ ★ ★	
21	22	22	12	ONE OF US BLUE GORILLA 85236/MERCURY	◆ JOAN OSBORNE
22	20	20	26	RUNAWAY A&M 581194	◆ JANET JACKSON
23	25	27	5	SO FAR AWAY LAVA ALBUM CUT/ATLANTIC	◆ ROD STEWART
24	24	25	9	DREAMING OF YOU EMI LATIN 58436/EMI	SELENA
25	27	30	4	NOBODY KNOWS LAFACE 2 4115/ARISTA	◆ THE TONY RICH PROJECT
26	40	—	2	ONLY LOVE (THE BALLAD OF SLEEPING BEAUTY) COLUMBIA 78177	◆ SOPHIE B. HAWKINS
27	23	23	20	GOOO INTENTIONS COLUMBIA ALBUM CUT/REPRISE	◆ TOAD THE WET SPROCKET
28	26	26	25	FANTASY COLUMBIA 78043	◆ MARIAH CAREY
29	32	33	6	INSENSITIVE A&M 581274	◆ JANN ARDEN
30	29	38	3	SOMEWHERE RCA VICTOR ALBUM CUT	PHIL COLLINS
31	28	32	3	HOOK A&M 581176	◆ BLUES TRAVELER
32	33	31	19	I WILL REMEMBER YOU ARISTA 1 2893	◆ SARAH MCLACHLAN
33	38	—	2	CLOSER TO FREE SLASH 17674/REPRISE	BODEANS
34	30	34	13	HAND IN MY POCKET MAVERICK ALBUM CUT/REPRISE	◆ ALANIS MORISSETTE
35	36	35	25	FOREVER TONIGHT RIVER NORTH 3005	◆ PETER CETERA & CRYSTAL BERNARD
36	35	36	7	A LOVE SO BEAUTIFUL COLUMBIA ALBUM CUT	MICHAEL BOLTON
37	34	39	3	THE WORLD I KNOW ATLANTIC 87268	◆ COLLECTIVE SOUL
				★ ★ ★ Hot Shot Debut ★ ★ ★	
38	NEW ▶		1	OH VIRGINIA EMI ALBUM CUT	BLESSID UNION OF SOULS
39	31	29	5	PROMISES BROKEN COLUMBIA 78215	◆ SOUL ASYLUM
40	39	—	2	WONDERWALL EPIC 78216	◆ OASIS

○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 600 detections for the first time. ◆ Videoclip availability. © 1996, Billboard/BPI Communications.

HOT ADULT CONTEMPORARY RECURRENT

THIS WK	LAST WK	2 WKS AGO	WKS ON	TITLE / LABEL & NUMBER	ARTIST
1	1	1	3	I'LL BE THERE FOR YOU EASTWEST 64384/EEG	◆ THE REMBRANDTS
2	2	3	10	IN THE HOUSE OF STONE AND LIGHT MERCURY 858940	◆ MARTIN PAGE
3	3	4	14	I KNOW COLUMBIA 77750	◆ DIONNE FARRIS
4	4	2	4	I CAN LOVE YOU LIKE THAT BLITZZ 87134/ATLANTIC	◆ ALL-4-ONE
5	5	—	2	DECEMBER ATLANTIC 87157	◆ COLLECTIVE SOUL
6	6	5	26	YOU GOTTA BE 550 MUSIC 77551	◆ DES'REE
7	—	—	23	I'M THE ONLY ONE ISLAND 854068	◆ MELISSA ETHERIDGE
8	8	6	48	ALL I WANNA DO A&M 580702	◆ SHERYL CROW
9	10	10	45	COME TO MY WINDOW ISLAND 858028	◆ MELISSA ETHERIDGE
10	—	8	19	HAVE YOU EVER REALLY LOVED A WOMAN? A&M 581026	◆ BRYAN ADAMS

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

WKTU: Better Than Mashed Potatoes; Jacor, SFX Among Those In 'Buy' Mode

ANY OTHER DAY, my brain would have been reduced to mashed potatoes. But this Sunday afternoon, as I sat in a cab inching westward ever-so-deliberately through the streets of Manhattan, the fact that as much low-end dB was pouring into my eardrums as, say, the tailpipe of Apollo 13 at takeoff was of little bother.

At last, after weeks of waiting—and an out-of-town weekend that prevented me from catching its official debut the day before—I was getting my first taste of Evergreen's new **WKTU**, New York's "beat of the city." First song heard was "Let Me Be the One" from **Exposé**, which struck me as somewhat prophetic. Of course, with the confounding impact of that bass, mayonnaise would have been profound if I'd really applied myself.

Anyway, nearly a week later, the top 40/rhythm outlet, which succeeds country **WYNY** at 103.5, is still drawing more "ahs" than "oohs." The menu includes disco, freestyle, '80s uptempo pop, and a handful of current ballads and mainstream dance fodder.

I hope that in time the station will dive into more current territory; station execs have vowed to do so as they test new songs. Nonetheless, it's good to hear consistent uptempo music in an era in which the presence of dance music at top 40, R&B, and hip-hop outlets is often cursory. Top 10 records, such as **La Bouche**'s "Be My Lover" and **Corona**'s "Rhythm Of The Night," shouldn't have to feel like renegades sneaking through to listeners.

Now, see what the station has to say about it in our profile, page 90.

Just in case you didn't think the new telecom bill would create a station-sales fury, here's the juice: Jacor, which purchased the 12-station Noble last week, has now picked up the 19-station Cincinnati-based Citicasters. The move raises Jacor's total number of radio stations to 54. Citicasters' properties include album **WKLS** Atlanta, **WLVQ** Columbus, Ohio, **KYYS** Kansas City, Mo., and **WXTB** Tampa, Fla.

But wait, there's more. SFX Broadcasting bought Prism Radio Partners' 16-outlet chain for $105 million, giving

by Chuck Taylor
with reporting by Douglas Reece

SFX 51 stations. You'll see even more sales below in Newsline.

At this rate, the moms-and-pops of radio might as well gather en masse and set up their own retirement community. How about Telecom Towers or Megapoly Manor? The impact of this bill on station ownership makes me shudder.

Wondering if there's any consistency left? **KIIS-FM** Los Angeles morning guy **Rick Dees** has inked a new contract to stay with the Gannett station through the year 2000. Dees began with KIIS the year **the Go-Go's** first unsealed their lips, **Kim Carnes** spent a then-rare nine weeks atop the Hot 100, and the curious phenomenon we call MTV was born. You with me?

Incidentally, we jumped the gun last week about KIIS PD **Steve Perun** exiting. It seems he's simply in contract renegotiations. And while we're feeling humble, **Paul Brady** with **WRKL** Rockland County, N.Y., mentioned in the Jan. 27 Newsline, is actually **Bill Brady**. Sorry, guys.

Howard Stern fans: A biopic movie of his book "Private Parts" is said to be definite. Former "Hill Street Blues" star **Betty Thomas** will direct, with **Ivan Reitman** producing. The pair were guests on the Stern show Feb. 13. Filming will take place in New York starting in May.

Other news: An Oakland County, Mich., judge has ruled that top 40 adult **WKQI** (Q95) Detroit morning man **Dick Purtan**—who sued to be let out of his contract—is free to leave as of May 12, the one-year anniversary of the merger of Broadcasting Partners and Evergreen Media. The decision is being appealed.

Finally, combined local and national radio revenues were up 8% in 1995 compared to the previous year, according to the Radio Advertising Bureau. That figure is based on a 9% improvement in local revenue and a 3% national revenue gain. Estimated 1995 radio revenues are local, $9.1 million; national, $1.9 million; and network, $426.3 million.

FORMATS: BEAT GOES DOWN

As **WKTU** moves into the adult/dance hybrid area, two stations that helped establish that format have modified themselves. **KTHT** Fresno, Calif., has moved to a nonrhythmic hot AC format. **WYXR** (Star 104.5) Philadelphia has phased out some of its heavier dance titles and added some pop crossovers, along the lines of **WBMX** Boston.

KZDG Denver played its last country song Sunday (18), when it began simulcasting crosstown classical station **KVOD**. The simulcast lasts until March 4, at which time KVOD's staff, classical format, and library will move from Tribune's 99.5 FM frequency to Chancellor's 92.5 frequency, now occupied by **KZDG**. Tribune will unveil a new format on 99.5 March 4.

It's still a month until R&B **WOLF** Syracuse, N.Y., gets its long-planned FM on the air, but it has filed for new call letters WXCD (CDI05.9).

Savannah, Ga., gets a new hip-hop-leaning R&B outlet this week, as **WSGF** drops its satellite R&B adult format to go young end. And **KFQC** Davenport, Iowa, becomes that market's first R&B station in a decade.

PROGRAMMING: ON THE MOVE

WMRQ (Radio 104) Hartford, Conn., PD **John Knapp** is named PD at **WPLY** (Y100) Philadelphia, replacing **Garett Michaels**, now PD at **WHYT** Detroit.

And look for former **WYCD** Detroit PD **Al Casey** to assume that position at sister gold-based country outlet **KSNN** (Sunny 95) Dallas, currently the topic of format flip rumors.

WARQ Columbia, S.C., PD **Dave Stewart** will replace **Bill Pugh** as PD at **WSHE** Miami. Stewart will assume Pugh's afternoon airshift. An interim PD for WARQ has not been announced.

After months of rumors, longtime operations manager/PD **Roy Sampson** exits **WXYV** (V103) Baltimore, replaced by consultant **Steve Crumbley**, former OM of **WOWI** (103 Jamz) Norfolk, Va. **Lorenzo "Ice Tea" Thomas** remains MD.

Modern **WLUM** Milwaukee PD **Ron Bunce** resigned Feb. 9 and will stay with the station as "interim production director," a position he held when the station was top 40. Staffer **Tommy Wilde** has been named interim PD.

newsline...

BERNIE BARKER is named CEO/president/GM and partner in Solar Broadcasting Co., which owns WSTH and two other Columbus, Ga., stations. Barker previously was VP/GM of WAPI/WMXQ Birmingham, Ala.

PHIL CATLETT, GM of three Patterson Broadcasting stations in Grand Rapids, Mich., adds regional manager duties for the company's seven Michigan stations, including WELL Battle Creek.

STEVE CRUMBLEY joins WXYV/WCAO Baltimore as operations director. He is a former operations manager at WOWI Norfolk, Va.

DAVE EDWARDS, PD of WNTQ (93Q) Syracuse, N.Y., is upped to OM of Pilot Communications.

STATION SALES: KOOL-AM-FM Phoenix from Par Broadcasting to Colfax for $35 million; KWJJ-AM-FM Portland, Ore., from Park Communications to Fisher for $35 million; and WNLS/WTNT Tallahassee, Fla., from Park to WTNT Inc. for $3.5 million. KTNT Oklahoma City, from Life Broadcasting to Caribou for $2.7 million.

WFXK Raleigh, N.C., from Osborn Communications to Pinnacle for $5.9 million; KSSN/KMVK Little Rock, Ark., and KZSN-AM-FM Wichita, Kan., from Southern Skies Corp. to Triathlon Broadcasting Co. for $24.5 million. Also, Triathlon has agreed to acquire country KNFR/KAQQ/KISC Spokane, Wash., from Silverado Broadcasting Co. for $8.75 million.

Third Time's A Charm For KSHE St. Louis PD Balis

LAST NOVEMBER, Rick Balis began his third tour of duty as PD of heritage album rocker KSHE St. Louis.

That's where he began his career in commercial radio in 1976. It's also the station at which he has spent 15 of the last 20 years, save for detours at hometown WLUP Chicago and classic rock KSD St. Louis, as well as a stint in the voiceover business in 1983.

But with increasing rock competition and a surprising morning-show choice, Balis says, this time around is already different.

"I'm looking at this whole thing through different eyes than before. I have more energy and enthusiasm about my work than I can recall," he says. "From a personal vantage point, that's what the third round represents. It also is a tenure as PD in the most competitive time for the St. Louis rock arena. In a general way, it represents a continuing evolution of s heritage giant—bringing the past with us but not living there. We're pretty much into a new era for the radio station."

Balis returns to KSHE after programming rival KSD. That station, which was AC during KSHE's 12-share heyday in the '80s, has fragmented St. Louis' rock scene, along with modern KPNT (the Point) and triple-A WVRV (the River).

Against that backdrop, one of Balis' first acts was to add WFBQ Indianapolis' syndicated "Bob & Tom" show. Asked why he chose that show in a market that doesn't have Howard Stern, Balis cites the duo's Midwestern appeal. "They've been successful in a market that in many ways is very similar to St. Louis. We've been familiar with them throughout the years, and they've been very successful. They've got a 45 share among men [18-34] in their market. There's obviously no denying that they're very talented."

Former KSHE morning man John Ulett now does a.m. news and middays, but that hasn't kept questions from arising.

"Some people in the market are scratching their heads—and we knew they would—about adding a show that is from outside the market [and] a show that plays very little rock, especially on a station that continues to be known as 'real rock radio.' [But I hope] the entertainment value will make this all worthwhile."

Balis says that a vocal minority was upset by the change, but so far, positive responses have been generated by promotions, and the buzz on request lines is upbeat.

Musically, Balis says, KSHE has opened up, but in a way consistent with the station's heritage. "We're not as conservative with current music as the station has been in the last couple of years," he says. "We will look first at Tom Petty, Clapton, and the Stones, [then for those newer] acts we feel comfortable in calling mainstream. Frankly, we would leave what [we consider] alternative to the Point. We're not trying to cover so much ground that we'd be serving no one to their satisfaction."

As for his and other mainstream rockers' reactions to modern rock's growth, Balis says, "We all know what is happening. Many have begun talking about what is going on in the world of the alternative format, really getting to the point of asking if it is truly a format. Does it have much shelf life? It would appear that the lion's share of listening to alternative stations is becoming more and more core, which is driving these stations very current and very hard. Because of the fact that we're much more interested in a 25-plus audience, we can't afford to do that."

Following is a recent afternoon monitor of the station: Thin Lizzy, "Jailbreak"; the Smithereens, "A Girl Like You"; Van Halen, "Seventh Seal"; Cream, "Crossroads"; Gin Blossoms, "Follow You Down"; U2, "New Year's Day"; and Rainbow, "Since You've Been Gone."

One reason KSHE hasn't had to jump on the modern bandwagon is that its heritage has been an asset, not a liability. "I think it's primarily because the station never went into a holding pattern one way or another. It was always looking to grow at times [and to] evolve and be aware of trends. It's something we're very proud of—that the station has been around for this long.

"We have listeners who started with us in the '60s and '70s, but we've never rested on that. We always look to keep those listeners as happy as we can and keep them around as long as we can while trying to find new listeners.

"Over the 28 years the station has been around, it has remained true to rock. So when Prince and Michael Jackson were infiltrating a lot of rock playlists, they didn't manage to infiltrate KSHE. I think a lot of the stuff we do is common sense. We're consistent in many ways, and that's important. It's simple, but it's key."

In the fall Arbitrons, KSHE was up slightly, 6.3-6.4 12-plus. KSD, which just added currents to its classic mix, was up 2.9-3.4, but Balis doesn't think the growth across the street is music-driven. "It's pretty safe to say that growth at KSD has come from football. If you take a look at the ratings, the growth truly came on Sundays, although KSHE continues to lead that station on Sunday."

JOHN LOSCALZO

Salt, a rock trio from Stockholm, hopes to get some sightseeing in on its upcoming tour of Ameriea. "We're expecting to see some cowboys," jokes the band's bassist, Daniel Ewerman.

"It's a strange way of seeing things—just from films," singer/guitarist Nina Ramsby says about Salt's impressions of the U.S. She, Ewerman, and drummer Jim Tegman, all in their early 20s, can't wait to experience the country first-hand—to see if the deserts of Arizona and New Mexico are as beautiful as depicted, if the college music scene in Boston is still fertile, and if the urban romance of New York resembles the portraits in Woody Allen's films.

Being something of a theme for the band, the act of gaining knowledge first-hand resonates in the title of Salt's Island debut album, "Auseultate." "What we mean by the title is, 'See if you like us by just really listening to us,'" Ewerman says. "So many people deeide if they like a band if it dresses hip, or if other people think it's cool."

"Just listen to us. So many people like a band if it dresses hip or if other people think it's cool."
—Daniel Ewerman of Salt

So far, people have listened to "Auseultate" elosely enough to move the single "Bluster" to No. 22 on Modern Rock Tracks. With its dynamies—low-profile in the verses but exploding in the ehorus—and eryptie lyries, "Bluster" reaps a ground previously sown by alterna-icons from the Pixies to Nirvana to the Foo Fighters.

Unlike those bands, though, Salt readily maintains that all of its songs are about "personal relations," as Ramsby puts it. "Every song we write is about questioning relationships," she says, "but I try to hide the personal things a bit—make it diffuse, so others ean identify.

"People really should listen to the music," Ramsby adds, "and come up with their own explanations, anyway."

SAPPORO BEER TOKIO HOT 100 NOT ONE HUNDRED

HITS! IN TOKIO

Week of February 4, 1996

① Anywhere Is / Enya
② Power Of A Woman / Eternal
③ Jackson Cannery / Ben Folds Five
④ Like Mervin Gaye Said (What's Going On) / Speech
⑤ Beeutiful Life / Ace Of Base
⑥ Take Cover / Mr. Big
⑦ Heaven Only Knows / Swing Out Sister
⑧ Mr. Jonee / Out Of My Hair
⑨ Stayin' Alive / N-Trance Featuring Ricardo Da Force
⑩ Runaway / The Corrs
⑪ Exhale / Whitney Houston
⑫ Teffy / Lisa Loeb And Nine Stories
⑬ Diggin' On You / TLC
⑭ It's Oh So Quiet / Bjork
⑮ Get Together / Big Mountain
⑯ One Sweet Dey / Maneh Carey & Boyz II Men
⑰ While The Earth Sleeps / Peter Gebriel With Deep Forest
⑱ One Of Us / Joan Osborne
⑲ Good Sweet Lovin' / Louchie Lou And Michie One
⑳ Kiss / Patti Austin
㉑ Jesus To A Child / George Michael
㉒ Feel The Goodtmes / Charlene Smith
㉓ I'll Always Be Around / C + C Music Factory Featuring A.S.K. M.E. & Vic Black
㉔ Remembenng The First Time / Simply Red
㉕ Vertgogo / Combustible Edison
㉖ Gold / ✝
㉗ Together / Espressione Globale Vibrazioni Productions
㉘ Hey Lover / L.L. Cool J
㉙ I Need To Se In Love / Cerpenters
㉚ To Love You More / Celine Dion
㉛ Suts Daze / Ulfuls
㉜ Yes / McAlmont & Butler
㉝ Something So Right / Annie Lennox Featunng Paul Simon
㉞ One More Chence / Madonne
㉟ Free As A Bird / The Beatles
㊱ Heeven / Solo
㊲ Love City Groove / Love City Groove
㊳ Yeha Nohe / Sacred Spirit
㊴ Departures / Globe
㊵ Dancing Queen / P
㊶ You Come Through / Tom Petty And The Heertbreekers
㊷ Don't Stop The Music / C + C Music Factory
㊸ Get Down On It / Louchie Lou And Michie One
㊹ You'll See / Madonna
㊺ Kelly's Heroes / Black Grape
㊻ Do That Dance / Nile Rodgers
㊼ Apple Eyes / Swoop
㊽ Baby Maybe / Ice
㊾ Deteoide / Ace
㊿ I'll Be There For You / The Rembrandts

Selections can be heard on "Sapporo Beer Tokio Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM in TOKYO

81.3FM J-WAVE
Station information available at:
http://www.infojapan.com/JWAVE/

Billboard® FOR WEEK ENDING FEBRUARY 24, 1996

Album Rock Tracks™

LAST WK	THIS WK	WKS ON CHART	PEAK POS	TRACK TITLE / ALBUM TITLE (IF ANY)	ARTIST / LABEL (DISTRIBUTING LABEL)
				★★★ No. 1 ★★★	
1	1	1	16	THE WORLD I KNDW (4 weeks at No. 1) COLLECTIVE SOUL	◆ COLLECTIVE SOUL ATLANTIC
(2)	3	5	12	1979 MELLON COLLIE AND THE INFINITE SADNESS	◆ SMASHING PUMPKINS VIRGIN
3	2	3	24	CUMBERSOME AMERICAN STANDARD	◆ SEVEN MARY THREE MAMMOTH/ATLANTIC
4	4	2	12	I GOT ID	PEARL JAM EPIC
(5)	6	6	10	SEE YDU ON THE DTHER SIDE SUMMUN	OZZY OSBOURNE EPIC
(6)	7	9	10	SANTA MONICA (WATCH THE WDRLD DIE) SPARKLE AND FADE	◆ EVERCLEAR TIM KERR/CAPITOL
7	5	4	14	GLYCERINE SIXTEEN STONE	◆ BUSH TRAUMA/INTERSCOPE
(8)	8	7	10	HEAVEN BESIDE YDU ALICE IN CHAINS	◆ ALICE IN CHAINS COLUMBIA
(9)	10	12	11	IN THE MEANTIME RESIDENT ALIEN	◆ SPACEHOG FIFESIRE/EEG
(10)	9	11	8	WONDERWALL (WHAT'S THE STORY MORNING GLORY)	◆ OASIS EPIC
(11)	12	14	9	BRAIN STEW/JADED INSOMNIAC	◆ GREEN DAY REPRISE
(12)	14	21	3	FOLLOW YDU DOWN CONGRATULATIONS I'M SORRY	◆ GIN BLOSSOMS A&M
(13)	15	17	5	NAKED A BOY NAMED GOO	◆ GOO GOO DOLLS METAL BLADE/WARNER BROS.
(14)	16	20	6	SISTER FOMA	THE NIXONS MCA
				★★★ AIRPOWER ★★★	
(15)	24	—	2	SHE'S JUST KILLING ME "FROM DUSK TILL DAWN"	◆ ZZ TOP EPIC SOUNDTRAX/EPIC
16	11	8	12	WAITING FOR TDNIGHT PLAYBACK	TOM PETTY & THE HEARTBREAKERS MCA
17	13	10	13	CDVER YDU IN DIL BALLBREAKER	◆ AC/DC EASTWEST/EEG
(18)	23	23	4	AEROPLANE ONE HOT MINUTE	◆ RED HOT CHILI PEPPERS WARNER BROS.
19	18	16	25	NAME A BOY NAMED GOO	◆ GOO GOO DOLLS METAL BLADE/WARNER BROS.
20	17	13	21	MY FRIENDS ONE HOT MINUTE	◆ RED HOT CHILI PEPPERS WARNER BROS.
21	19	15	18	DEJA VOODOO LEERETTER HEIGHTS	KENNY WAYNE SHEPHERD GIANT
22	21	22	5	NATURAL ONE "KIDS" SOUNDTRACK	◆ FOLK IMPLOSION LONDON/ISLAND
(23)	26	31	3	WHAT DO I HAVE TO DO? WITHER BLISTER BURN + PEEL	◆ STABBING WESTWARD COLUMBIA
(24)	27	35	3	EVERYTHING FALLS APART HAPPY NOWHERE	◆ DOG'S EYE VIEW COLUMBIA
25	20	18	9	PRDMISE VICTOR	◆ VICTOR ATLANTIC
(26)	25	25	4	AWAY RUBBERNECK	◆ TOADIES INTERSCOPE
(27)	28	28	4	I WANT TD CDME DVER YOUR LITTLE SECRET	◆ MELISSA ETHERIDGE ISLAND
(28)	29	37	3	DROWN TRACE	◆ SON VOLT WARNER BROS.
29	22	19	19	BULLET WITH BUTTERFLY WINGS MELLON COLLIE AND THE INFINITE SADNESS	◆ SMASHING PUMPKINS VIRGIN
(30)	31	—	2	HANDS IN THE AIR ITS A MYSTERY	BOB SEGER & THE SILVER BULLET BAND CAPITOL
(31)	NEW ▶		1	YOU DON'T KNOW ME AT ALL ACTUAL MILES: HENLEY'S GREATEST HITS	DON HENLEY GEFFEN
(32)	36	—	2	VOICE OF EUJENA SEEDS	BROTHER CANE VIRGIN
33	32	29	6	PRDMISES BROKEN LET YOUR DIM LIGHT SHINE	◆ SOUL ASYLUM COLUMBIA
(34)	NEW ▶		1	MACHINEHEAD SIXTEEN STONE	BUSH TRAUMA/INTERSCOPE
35	30	27	7	TIME CRACKED REAR VIEW	◆ HOOTIE & THE BLOWFISH ATLANTIC
(36)	NEW ▶		1	PEACHES ◆ THE PRESIDENTS OF THE UNITED STATES OF AMERICA THE PRESIDENTS OF THE UNITED STATES OF AMERICA	COLUMBIA
37	33	26	10	ONE OF US RELISH	◆ JOAN OSBORNE BLUE GORILLA/MERCURY
38	34	30	22	HOOK FUSE	◆ BLUES TRAVELER A&M
39	37	32	23	HARD AS A ROCK BALLBREAKER	◆ AC/DC EASTWEST/EEG
40	39	33	20	PERRY MASON OZZMOSIS	◆ OZZY OSBOURNE EPIC

Billboard® FOR WEEK ENDING FEBRUARY 24, 1996

Modern Rock Tracks™

LAST WK	THIS WK	WKS ON CHART	PEAK POS	TRACK TITLE / ALBUM TITLE (IF ANY)	ARTIST / LABEL (DISTRIBUTING LABEL)
				★★★ No. 1 ★★★	
1	1	1	14	WDNDERWALL (WHAT'S THE STORY) MORNING GLORY? (9 weeks at No. 1)	◆ OASIS EPIC
2	2	2	14	1979 MELLON COLLIE AND THE INFINITE SADNESS	◆ SMASHING PUMPKINS VIRGIN
(3)	3	6	8	IRONIC JAGGED LITTLE PILL	◆ ALANIS MORISSETTE MAVERICK/REPRISE
(4)	4	4	10	BRAIN STEW/JADED INSOMNIAC	◆ GREEN DAY REPRISE
(5)	5	5	16	SANTA MONICA (WATCH THE WORLD DIE) SPARKLE ANE FADE	◆ EVERCLEAR TIM KERR/CAPITOL
(6)	8	14	7	HEAVEN BESIDE YOU ALICE IN CHAINS	◆ ALICE IN CHAINS COLUMBIA
(7)	7	10	12	IN THE MEANTIME RESIDENT ALIEN	◆ SPACEHOG FIFESIRE/EEG
(8)	10	15	5	AEROPLANE ONE HOT MINUTE	◆ RED HOT CHILI PEPPERS WARNER BROS.
(9)	9	12	9	NAKED A BOY NAMED GOO	◆ GOO GOO DOLLS METAL BLADE/WARNER BROS.
10	6	3	16	GLYCERINE SIXTEEN STONE	◆ BUSH TRAUMA/INTERSCOPE
(11)	14	16	3	FOLLOW YOU DOWN CONGRATULATIONS I'M SORRY	◆ GIN BLOSSOMS A&M
(12)	16	19	4	PEACHES ◆ THE PRESIDENTS OF THE UNITED STATES OF AMERICA THE PRESIDENTS OF THE UNITED STATES OF AMERICA	COLUMBIA
13	13	13	15	JUST A GIRL TRAGIC KINGDOM	◆ NO DOUBT TRAUMA/INTERSCOPE
14	11	7	15	THE WORLD I KNOW COLLECTIVE SOUL	◆ COLLECTIVE SOUL ATLANTIC
(15)	18	20	5	BIG ME FOO FIGHTERS	◆ FOO FIGHTERS ROSWELL/CAPITOL
16	15	9	19	NATURAL ONE "KIDS" SOUNDTRACK	◆ FDLK IMPLOSION LONDON/ISLAND
17	17	11	18	CUMBERSOME AMERICAN STANDARD	◆ SEVEN MARY THREE MAMMOTH/ATLANTIC
18	12	8	12	I GOT ID	PEARL JAM EPIC
(19)	19	22	6	CAUGHT A LITE SNEEZE BOYS FOR PELE	◆ TORI AMOS ATLANTIC
(20)	22	23	5	DNLY HAPPY WHEN IT RAINS GARBAGE	◆ GARBAGE ALMO SOUNDS/GEFFEN
21	20	21	10	HIGH AND DRY THE BENDS	◆ RADIOHEAD CAPITOL
(22)	24	26	4	BLUSTER AUSCULTATE	◆ SALT ISLAND
(23)	26	29	4	WHAT DO I HAVE TO DO? WITHER BLISTER BURN + PEEL	◆ STABBING WESTWARD COLUMBIA
24	21	18	11	RUBY SOHO ...AND OUT COME THE WOLVES	◆ RANCID EPITAPH
25	25	24	26	POSSUM KINGDOM RUBBERNECK	◆ TOADIES INTERSCOPE
26	23	17	12	MIGHTY K.C. EXAMPLE	◆ FOR SQUIRRELS 550 MUSIC
(27)	33	38	3	TINY MEAT SALT PETER	◆ RUBY CREATION/WORK
(28)	29	34	5	DROWN TRACE	◆ SON VOLT WARNER BROS.
(29)	28	30	4	AWAY RUBBERNECK	◆ TOADIES INTERSCOPE
30	30	28	19	BULLET WITH BUTTERFLY WINGS MELLON COLLIE AND THE INFINITE SADNESS	◆ SMASHING PUMPKINS VIRGIN
31	27	25	22	ONE OF US RELISH	◆ JOAN OSBORNE BLUE GORILLA/MERCURY
(32)	32	32	19	WONDER TIGERLILY	◆ NATALIE MERCHANT ELEKTRA/EEG
(33)	36	—	2	ZERD MELLON COLLIE AND THE INFINITE SADNESS	SMASHING PUMPKINS VIRGIN
34	34	31	22	MY FRIENDS ONE HOT MINUTE	◆ RED HOT CHILI PEPPERS WARNER BROS.
(35)	NEW ▶		1	MACHINEHEAD SIXTEEN STONE	BUSH TRAUMA/INTERSCOPE
36	31	27	11	SATELLITE UNDER THE TABLE AND DREAMING	◆ DAVE MATTHEWS BAND RCA
(37)	NEW ▶		1	CHAMPAGNE SUPERNOVA (WHAT'S THE STORY) MORNING GLORY	OASIS EPIC
(38)	38	—	2	DIANA VULTURE	3 LB. THRILL 550 MUSIC
(39)	40	—	2	EVERYTHING FALLS APART HAPPY NOWHERE	◆ DOG'S EYE VIEW COLUMBIA
(40)	NEW ▶		1	ALL MIXED UP 311	311 CAPRICORN

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 100 album rock stations and 72 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.
◯ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Album Rock) or 1,000 detections (Modern Rock) for the first time. ◆ Videoclip availability. © 1996, Billboard/BPI Communications.

Miramar Marks Decade Of Longforms

Celebration Includes Compilation, Promotions

■ BY DOUGLAS REECE

LOS ANGELES—Ten years after the release of its first product, Miramar is celebrating its anniversary with "Decade"—a new video compilation that highlights its contribution to the music-video longform industry.

In addition, the company is celebrating with several new promotions that mark its decade in music and music video. Those promotions have gone out to mainstream and alternative distribution outlets.

In late February, Miramar will launch its first nationwide television promotional push for its products, according to Mitch Perliss, VP of sales and marketing. The spots, which will run in 200 markets, will promote three videos from Miramar's popular "Mind's Eye" series.

"This is the perfect time to reawake awareness of our company and our products," says Perliss.

Miramar president Paul Sullivan says Miramar is planning an aggressive fall campaign to accompany the release of the next installments in the "Mind's Eye" series, which are expected to feature slicker animations.

"We're really taking it to the next step," says Sullivan. "The new videos will have digitized live action—and original animation to thread the acquired animation that these tapes are primarily composed of—to give it a more dynamic 1996 look."

Miramar's "Decade" contains a mixture of computer-generated visuals and a soundtrack that contains new age and ambient music. The compilation video documents the dramatic visual progress of computer animation over the past decade. Footage from Miramar's earlier videos segue into more recent, cutting-edge animations.

"When we came out with [Miramar's first longform] 'Natural States' 10 years ago, people appreciated the emotional experience as opposed to that found in more common videos," says Sullivan.

For "Decade," director Michael Boydstun, who was also the eye behind Miramar's "Three Phase" and "The Gate To The Mind's Eye," says tying together the computer animation, nature images, and the history of man (civilizations) segments from past

MIRAMAR®

videos proved to be a surpassable challenge.

"I think I pulled it off," says Boydstun. "[As one segment] comes to a climactic ending, I [then] cut to a totally unrelated piece. It was one of those happy accidents where musically it worked and dynamically it fit together perfectly."

At retail, Sullivan speculates that Miramar will also use "Decade" as a promotional item. Calling the video "as much of a promotional video as it is an entertainment video," Sullivan says the tape may be used as a giveaway or bundled with other tapes.

Miramar will continue to use alternative retail outlets as a large avenue for its music video distribution, including Radio Shack and the Nature Company.

Rick Borinstein, VP of merchandise marketing at Radio Shack, says the "Mind's Eye" videos have been strong sellers at that audio and electronic retail chain.

"The 'Mind's Eye' has been a very successful product in terms of drawing in the video aficionado," says Borinstein. "We have also used it very successfully in our stores as a demonstration product for our televisions."

Miramar has also had success releasing audio soundtracks that accompany music video longforms. For instance, 1994's "The Gate To The Mind's Eye" score, with music by Thomas Dolby, has sold 21,000 copies, according to SoundScan.

As Miramar moves into the future, executives say the company will most likely take an active role in new technologies. Sullivan expects the advent of DVD and other advancements to increase the popularity of new Miramar releases and catalog items.

"We will not be identifying our company as a CD or video company but as a software company where our products lend themselves to the VCR, or software," Sullivan says. "It's a very logical and short step to move into CD-ROM, CD Plus, and other offerings."

PRODUCTION NOTES

LOS ANGELES

Jefery Levy shot **Tasmin Archer's** "One More Good Night." **Joseph Uliano** produced, while **Troy Smith** directed photography for One World Productions.

MoKenStef's "Baby Come Close" was directed by **Cameron Casey**; **Chris Palladino** produced, and **Dermott Downs** directed photography. Casey is also the eye behind **Tears For Fears'** "Secrets," which was shot in Segovia, Spain. **Jason Uzzell** and **Sarah Stinchcombe** co-produced, while Downs directed photography.

Director **Morgan Lawley** is the eye behind **Jackson Browne's** "Some Bridges." **Tim Ives** directed photography, while **Amy Taft** produced.

Jim Tozzi directed **Moby's** "Bring Back My Happiness"; **Suzanne Olsson** produced.

Billy Mann's "Ain't Gonna Keep Me Hangin' Around" was directed by **David Palmer**, while **Mike Alfieri** produced. **Spencer Newman** directed photography.

Jesse von der Ahe directed **Dirt Merchants'** "Love Apnea," while **Sharon Lynch** produced. Downs directed photography.

NEW YORK

Director **Mark Humphrey** recently completed the clip for **Chantay Savage's** "I Will Survive." **Carrie Bornstein** produced, while **Jamie Rosenberg** and **Oliver Bokelberg** directed photography for KD Sadler.

Carl and **Pierre Verna** co-directed **Burning Spear's** "Subject In School." The clip was produced by **Betsy Blakemore** for Tuff Gong Pictures.

OTHER CITIES

One World Productions director **Russell Young** recently shot **East 17's** "Do You Still Love Me." Uliano produced; **Gerry Floyd** directed photography.

Ernie Fritz directed **Kenny Wayne Sheperd's** "Deja Voodoo" for Automatic Productions. **David Moskowitz** produced the New Orleans shoot.

Actor **Tim Robbins** directed the video for **Bruce Springsteen's** "Dead Man Walking." **Jack Gulick** produced, and **Wyatt Troll** directed photography.

Chasing Memories. Garth Brooks commemorates the anniversary of the blast at the Oklahoma City federal building with his new video "The Change," which was directed by Jon Small. In the clip, Brooks performs in front of dramatic news footage documenting the aftermath of the event. The video was produced by Tim Miller.

Frankie Blue Leaves Box; Ray Gun Pages MTV

BYE YE, BLUE: The Box director of programming **Frankie Blue** has unexpectedly resigned from the music video channel. No replacement has been announced, but executive VP **Les Garland** will fill the void until Blue's successor is hired.

BLAH BLAH BLAH: No, the Eye isn't bored this week. Blah Blah Blah is the title of a new magazine that MTV Europe and Ray Gun Publishing are teaming to create.

"It will not be a direct replication of the channel, but it will put into print the edge and underground vibe of MTV Europe," says **Marvin Jarrett**, publisher/president of Ray Gun Publishing.

The magazine will have "about 65% coverage of music," according to Jarrett. In addition, Blah Blah Blah's editorial content will contain sports, fashion, and technology news.

As a result of the venture, ad spots for the magazine will appear on MTV Europe, while the magazine will run print ads for the video channel.

For its March 14 launch, the magazine will have a circulation of about 120,000 copies, according to Jarrett.

Jarrett says that the magazine may eventually appear in other territories. A German-language version is expected to begin later this year; Spanish and French versions may be started in 1997, according to Jarrett.

U.K. BOX GETS NEW HOME: The Box has opened a new division in London to oversee current and future European expansion for the music video network, according to CEO/president **Alan McGlade.**

"We are at the point now where we need a permanent facility to manage our expansion into other countries," says McGlade.

The new U.K. headquarters will contain editing, dubbing, and production equipment to facilitate international programming and will house existing and new staff members.

Among the new hires is cable executive **Ashley Faull**, who joins Video Jukebox Network Europe, a wholly owned subsidiary of the Box Worldwide Europe, as managing director.

McGlade says that the Box plans to expand into other European territories in the near future.

BIG MUSIC: Both the Box and VH1 have new CD compilations due in March.

The Box is readying its second music and music video compilation, due March 5, on its Boxtunes label. "Big Ones Of Alternative Rock Vol. 1" contains tracks by **Bush, White Zombie, the Cranberries,** and **Danzig.** As with its previous release, "Big Phat Ones Of Hip Hop," the Box will cross-promote the video and music compilations on its service.

Another "Big" compilation is due from VH1. "VH1 Big '80s," to be released on Rhino March 26, has 15 tracks from the new wave era. Among the artists contained on the disc are such memorable acts as **a-ha, Nena, Frida,** and **Night Ranger.** It's instant retro heaven (or is it hell?).

CMT SURPRISE: The Eye was surprised to see some noncountry artists on a recent playlist for CMT's Latin American service. Latin popsters **the Barrio Boyzz** and **Selena** were among the acts that have recently been found in the channel's "heavy" rotation.

by Brett Atwood

Bobby Lopez, programming manager of CMT's Latin American service, says that the channel is not abandoning its country roots.

"There are strong similarities between country and this kind of music," says Lopez. "If the music has an uptempo, Latin rhythm, then we will look at playing it. It fits in our programming perfectly. We are playing many Tejano artists, too."

The channel, which broadcasts in English and Spanish, is still a far cry from MTV Latino. The playlist remains predominantly country-driven and includes such country staples as **Dwight Yoakam, Shania Twain,** and **Garth Brooks.**

Another unusual artist to appear on CMT is **Neil Diamond,** who is promoting his new country-flavored album. CMT's U.S. feed telecast the world premiere of Diamond's "One Good Love" Feb. 7.

VH1 VALENTINE: 550 Music and VH1 teamed for an unusual Valentine's Day promotion. On Feb. 14, the music video channel accepted dedications and requests for romantic videos. Viewers with access to computers were able to instantly request clips on VH1 Online. To promote the event, VH1 played the new **Celine Dion** clip for the ballad "Because You Love Me" six times throughout the day.

VISIONS '96: Novice and experienced videomakers can enter the '96 Vision of U.S. music video contest, which is sponsored by the American Film Institute. The competition, which is now in its 12th year, aims to stretch the boundaries of the medium and rewards winning entries with equipment such as Sony digital camcorders and other video production products. The deadline for the '96 contest is June 15. Contact: 213-856-7749 for more information.

Billboard. Video Monitor™

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS

"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD

BET

14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

1 2Pac, California Love
2 Kris Kross, Tonite's The Night
3 Montell, I Miss You
4 Janet Jackson, Twenty Foreplay
3 Immature, We Got It
6 O'Angelo, Lady
7 The Tony Rich Project, Nobody Knows
8 Groove Theory, Keep Tryin'
9 Fugees, Fu-Gee-La
10 LL Cool J, I Shot Ye
11 Smoothe Da Hustler, Broken Language
12 Solo, Where Do U Want Me To Put It
13 Pharcyde, Drop
14 Junior M.A.F.I.A., Get Money
13 Brandy, Sittin' Up In My Room
16 Mary J. Blige, Not Gon' Cry
17 Whitney Houston & Cece Winans, Count On
18 Das EFX, Microphone Master
19 TLC, Diggin' On You
20 Monica, Before You Walk Out Of My Life
21 Somethin' For The People, You Want This
22 Mariah Carey & Boyz II Men, One Sweet Day
23 Total, No One Else
24 Changing Faces, We Got It Goin' On
25 Shawn Stockman, Visions Of A Sunset
26 Xscape, Do You Want To
27 Oleta Adams, Never Knew Love
28 Speech, Like Marvin Gaye Said "What's
29 Jesse Powell, All I Need
30 Chantay Savage, I Will Survive

★★ NEW ONS★★

Coolio, 1,2,3,4 (Sumpin' New)
DG, Soaken Wet
Bass Is Base, † Cry
Jesse Campbell, Baby, Baby, Baby
Shaggy/Grand Puba, Why You Treat Me So Bad
Yvette Michelle, Everyday & Everynight

CMT

country music television

Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

1 Collin Raye, Not That Different
2 The Mavericks, All You Ever Do Is Bring Me Down
3 John Michael Montgomery, Cowboy Love
4 Lonestar, No News †
5 Joe Diffie, Bigger Than The Beatles
6 Tracy Lawrence, If You Loved Me
7 Wade Hayes, What I Meant To Say
8 Shania Twain, You Win My Love
9 Faith Hill, It Matters To Me
10 Sawyer Brown, 'Round Here
11 Martina McBride, Wild Angels
12 Diamond Rio, Walkin' Away
13 Linda Davis, Some Things Are Meant To Be †
14 Terri Clark, If I Were You
13 Clay Walker, Hypnotize The Moon
16 Pam Tillis, The River And The Highway †
17 Billy Dean, It's What I Do †
18 Stephanie Bentley, Who's That Girl †
19 Bellamy Brothers, Old Hippie †
20 Mindy McCready, 10, 000 Angels †
21 Alabama, It Works †
22 Bobbie Cryner, You'd Think He'd Know Me... †
23 Steve Azar, Someday
24 Travis Tritt, Only You †
23 Rich McCready, Hangin' On †
26 JoDee Messina, Heads Carolina, Tails California †
27 Rhonda Vincent, What More Do You Want.
28 Lorrie Morgan, Standing Tall
29 Baker & Myers, Years From Here
30 Ricky Skaggs, Solid Ground
31 Keith Stegall, 1969
32 Junior Brown, My Wife Thinks You're Dead
33 Emilio, Even If I Tried
34 Smokin' Armadillos, Let Your Heart Lead
35 Mandy Barnett, Now That's All Right With
36 Philip Claypool, The Strength Of A Woman
37 Curtis Day, The Truth Is Hard To Swallow
38 Kieran Kane, Cool Me Down
39 4 Runner, Ripples
40 Joel Nava, I Do
41 Rhett Akins, She Said Yes
42 Daryle Singletary, Too Much Fun
43 Neil Diamond W/Waylon Jennings, One Good...
44 Nanci Griffith W/The Crickets, Well...
43 Dan Seals, I'd Really Love To...
46 Doug Supernaw, Not Enough Hours In...
47 Delevantes, Driving At Night
48 Terri Clark, When Boy Meets Girl
49 Charlie Daniels, Same Ol' Me
50 Dwight Yoakam, Nothing

† Indicates Hot Shots

★★ NEW ONS★★

Dwight Yoakam, Gone (That'll Be Me)

MTV

MUSIC TELEVISION

Continuous programming
1313 Broadway, NY, NY 10036

1 LL Cool J, Hey Lover
2 2 Pac, California Love
3 Oasis, Wonderwall
4 Bush, Glycerine
3 Smashing Pumpkins, 1979
6 Foo Fighters, Big Me
7 Alanis Morissette, Ironic
8 Presidents Of The United States, Peaches
9 Green Day, Brain Stew
10 Collective Soul, The World I Know
11 Brandy, Sittin' Up In My Room
12 Seven Mary Three, Cumbersome
13 Goo Goo Dolls, Naked
14 Blues Traveler, Hook
13 The Tony Rich Project, Nobody Knows
16 Monica, Before You Walk Out Of My Life
17 No Doubt, Just A Girl
18 Everclear, Santa Monica
19 Janet Jackson, Twenty Foreplay
20 Pete Droge, Beautiful Girl
21 Alice In Chains, Heaven Beside You **
22 Red Hot Chili Peppers, Aeroplane
23 Whitney Houston & Cece Winans, Count On
24 Dog's Eye View, Everything Falls Apart
23 Spacehog, In The Meantime
26 White Zombie, Super-Charger Heaven
27 3T, Anything
28 Smashing Pumpkins, Bullet With Butterfly Wings
29 Kris Kross, Tonite's The Night
30 Mary J. Blige, Not Gon' Cry
31 La Bouche, Be My Lover
32 Dave Matthews Band, Satellite
33 Seal, Don't Cry
34 Radiohead, High And Dry
33 Melissa Etheridge, I Want To Come Over
36 Gin Blossoms, Follow You Down
37 Immature, We Got It
38 George Michael, Jesus To A Child
39 For Squirrels, Mighty K.C.
40 Red Hot Chili Peppers, Give It Away
41 Joan Osborne, One Of Us
42 Mariah Carey & Boyz II Men, One Sweet Day
43 Tha Dogg Pound, Let's Play House
44 Red Hot Chili Peppers, Under The Bridge
43 Soul Asylum, Promises Broken
46 Nirvana, Come As You Are
47 Red Hot Chili Peppers, Soul To Squeeze
48 Coolio, Fantastic Voyage
49 Beastie Boys, Sabotage
50 Korn, Shoots And Ladders

** Indicates MTV Exclusive

★★ NEW ONS★★

R. Kelly, Down Low (Nobody Has To Know)
Sting, Let Your Soul Be Your Pilot
Total, No One Else
Lenny Kravitz, Can't Get You Off My Mind
Stabbing Westward, What Do I Have To Do

TNN

THE NASHVILLE NETWORK.
The Heart of Country

30 hours weekly
2806 Opryland Dr.,
Nashville, TN 37214

1 Nanci Griffith W/The Crickets, Well...
2 Wade Hayes, What I Meant To Say
3 Joe Diffie, Bigger Than The Beatles
4 Linda Davis, Some Things Are Meant To Be
5 Tracy Lawrence, If You Loved Me
6 John Michael Montgomery, Cowboy Love
7 Emilio, Even If I Tried
8 Shania Twain, (If You're Not In It For Love) I'm...
9 Faith Hill, It Matters To Me
10 Lorrie Morgan, Standing Tall
11 Sawyer Brown, 'Round Here
12 Collin Raye, Not That Different
13 Ricky Skaggs, Solid Ground
14 Martina McBride, Wild Angels
13 Daryle Singletary, Too Much Fun
16 The Mavericks, All You Ever Do Is Bring Me Down
17 Clay Walker, Hypnotize The Moon
18 Diamond Rio, Walkin' Away
19 Alabama, It Works
20 JoDee Messina, Heads Carolina, Tails California
21 Junior Brown, My Wife Thinks You're Dead
22 Lonestar, No News
23 Rhonda Vincent, What More Do You Want..
24 Terri Clark, When Boy Meets Girl
23 Mandy Barnett, Now That's All Right With Me
26 Rich McCready, Hangin' On
27 4 Runner, Ripples
28 Pam Tillis, The River And The Highway
29 Billy Dean, It's What I Do
30 Stephanie Bentley, Who's That Girl

★★ NEW ONS★★

Steve Azar, Someday
Joel Nava, I Do
Shania Twain, You Win My Love

VH1

MUSIC FIRST

Continuous programming
1313 Broadway, NY, NY 10036

1 Mariah Carey & Boyz II Men, One Sweet Day
2 Whitney Houston, Exhale (Shoop Shoop)
3 Melissa Etheridge, I Want To Come Over
4 Joan Osborne, One Of Us
3 Hootie & The Blowfish, Time
6 Natalie Merchant, Wonder
7 Collective Soul, The World I Know
8 George Michael, Jesus To A Child
9 Madonna, You'll See
10 Blues Traveler, Hook
11 Seal, Don't Cry
12 Natalie Merchant, Carnival
13 Deep Blue Something, Breakfast At Tiffany's
14 Whitney Houston & Cece Winans, Count On
13 The Tony Rich Project, Nobody Knows
16 Son Volt, Drown
17 Everything But The Girl, Missing
18 Soul Asylum, Promises Broken
19 Janet Jackson, Runaway
20 R.E.M., Losing My Religion
21 Blues Traveler, Run Around
22 Sophie B. Hawkins, As I Lay Me Down
23 Oasis, Wonderwall
24 Rod Stewart, So Far Away
23 Gin Blossoms, Follow You Down
26 Michael Jackson, Beat It
27 Alanis Morissette, Hand In My Pocket
28 Mariah Carey, Fantasy
29 Meat Loaf, Not A Dry Eye In The House
30 Madonna, Express Yourself

★★ NEW ONS★★

Sting, Let Your Soul Be Your Pilot
Joan Osborne, Right Hand Man
Jackson Browne, Some Bridges
Tracy Chapman, Give Me One Reason
Dog's Eye View, Everything Falls Apart
D'Angelo, Lady
Bel Canto, Rumour
3T, Anything

THE CLIP LIST™

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING FEBRUAY 24, 1996.

THE BOX

MUSIC TELEVISION. YOU CONTROL.

Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

Mary J. Blige, Not Gon' Cry

BOX TOPS

2Pac, California Love (Part 2)
Junior M.A.F.I.A., Get Money
D'Angelo, Lady
J'son, Take A Look
Domino, Physical Funk
Brandy, Sittin' Up In My Room
Total, No One Else
Rappin' 4-Tay, Ain't No Playa Like...
Monica, Before You Walk Out Of ..
L.B.C. Crew, Beware Of My Crew
Luke, Scarred
The Tony Rich Project, Nobody Knows
Frost, La Familia
Pure Soul, Stairway To Heaven
Xscape, Do You Want To
The Dogg Pound, New York, New York
Mona Lisa, Can't Be Wasting My Time

NEW

A-Town Players, True Players
AZ, Doe Or Die
Busta Rhymes, Woo-Hah!!
Coolio, 1, 2, 3, 4 (Sumpin' New)
Dangerous Crew, Buy You Some
Deborah Cox, Who Do You Love
Dog's Eye View, Everything Falls Apart
Fat Joe, Envy
Foo Fighters, Big Me
Gin Blossoms, Follow You Down
Lina Santiago, Feels So Good
Mack Da Maniak, What Goes Up(Remix)
MC Eiht Featuring CMW, Thuggin' It Up
Menace Clan, What You Saying
Mike Flowers Pop Orch., Wonderwall
R. Kelly, Down Low
Sh'Killa, ...Got Yo M'N
Silverchair, Israel's Son
Son Volt, Drown
Spacehog, In The Meantime

HOR music

The Music Shopping Network™

Continuous programming
3201 Dickerson Pike
Nashville, TN 37207

Tori Amos, Caught A Lite Sneeze
Jann Arden, Insensitive
The Beatles, Free As A Bird
Jesse Cook, Tempest
Janet Jackson, Twenty Foreplay
Tracy Lawrence, If You Loved Me
Mavericks, All You Ever Do...
Edwin McCain, Sorry To A Friend
Rich McCready, Hangin' On
Alanis Morissette, Hand In My Pocket
Oasis, Wonderwall
Mike Oldfield, Let There Be Light
Joan Osborne, One Of Us
Collin Raye, Not That Different
Rolling Stones, Like A Rolling Stone
John Secada, Es Por Ti
Rod Stewart, So Far Away
Shawn Stockman, Visions Of A Sunset
Pam Tillis, The River And The Highway
Shania Twain, I'm Outta Here

MUSIC CITY

Six hours weekly
1 Centre Street, Room 2704
New York, NY 10007

Intro, Feels Like The First Time
Yvette Michelle, Everynight & Everyday
Pure Soul, Stairway To Heaven
Mary J. Blige, Not Gon' Cry
D'Angelo, Lady
Rugged All-Stars, Black People
Crystal Waters, What I Need
KRS-One, Rappaz R.N. Dainja
Pharcyde, Drop
Junior M.A.F.I.A., Get Money
Patra, Scent Of Attraction
Fugees, Fu-Gee-La
Faith, Use To Love Me
Mona Lisa, Can't Be Wasting My Time
Brandy, Sittin' Up In My Room
Oleta Adams, Never Knew Love
Changing Faces, Got It Goin' On
Lord Finesse, Hip To The Game
Shabazz The Disciple, Crime Saga
Mack Da Maniak, What Goes Up

MTV EUROPE

Continuous programming
Hawley Crescent
London NW1BTT

Babylon Zoo, Spaceman
Coolio Feat. L.V., Gangsta's Paradise
George Michael, Jesus To A Child
Oasis, Wonderwall
Everything But The Girl, Missing
Michael Jackson, Earth Song
Passengers, Miss Sarajevo
Da Luniz, I Got 5 On It (Remix)
Backstreet Boys, We've Got It Goin' On
Ace Of Base, Beautiful Life
Mariah Carey & Boyz II Men, One Sweet Day
Tina Turner, Goldeneye
Coolio, Too Hot
Skee-Lo, I Wish
Boyzone, Father & Son
Nick Cave & The Bad Seeds, Where The Wild Roses Grow
Madonna, You'll See
LL Cool J, Hey Lover
Masterboy, Land Of Dreaming
East 17, Do U Still

VIBE MUSIC TELEVISION

Continuous programming
2806 Opryland Dr
Nashville, TN 37214

DC Talk, Jesus Freak
Michael W. Smith, Cry For Love
Point Of Grace, Gather At The River
Clay Crosse, Time To Believe
Kathy Troccoli, Go Light Your World
Out Of The Grey, Gravity
Carolyn Arends, Seize The Day
Anointed, It's In God's Hands Now
Imagine This, Love Is Everywhere
Petra, Think Twice
Brian Barnett, He Still Moves Stones
Wayne Watson, Field Of Souls
Code Of Ethics, Pleasant Valley Sunday
Geoff Moore & The Distance, The Vow
Grover Levy, There Is A Life (new)

JBTV

One hour weekly
216 W Ohio, Chicago, IL 60610

Oasis, Wonderwall (Vers. 2)
Goo Goo Dolls, Naked
Stabbing Westward, What Do I Have To Do
Bjork, Hyperballad
The Humpers, Wake Up And Lose
Marry Me Jane, Twenty One
Sparklehorse, Hammering The Cramps
1, 000 Mona Lisa, How Would You Know
For Squirrels, Mighty KC
Loud Lucy, Ticking
Radiohead, High And Dry
Tori Amos, Caught A Lite Sneeze
Jars Of Clay, Flood
Ruby, Tiny Meat
Pulp, Common People
The Goops, Vulgar Appetites
Kapone, Knife Thrower
Mr. T Experience, Ba Ba Ba Ba
Into Another, Mutate Me
Dog's Eye View, Everything Falls Apart

RAGE

TV FOR U-NOT THEM 98

1/2-hour weekly
46 Gifford St, Brockton, MA 02401

CIV, Choices Made
Semisonic, The Prize
Ruby, Tiny Meat
Radiohead, High And Dry
Poe, Trigger Happy Jack
Into Another, Mutate Me
Presidents Of The United States, Peaches
Dog's Eye View, Everything Falls Apart
Marry Me Jane, Twenty One
Oasis, Wonderwall
No Doubt, Just A Girl
Tori Amos, Comflake Girl
Tori Amos, Teen Spirit
Tori Amos, Caught A Lite Sneeze
Possum Dixon, Radio Comet

JOHN PFEIFFER, CLASSICAL PRODUCER, DIES

(Continued from page 11)

"He created a situation for an artist in whicb be let the artist do it, as opposed to being an intrusive producer who has his own vision," says Is Horowitz, a former Billboard executive editor and classical music editor and a producer of classical recordings.

"I'm an audience, a receptacle," Pfeiffer told Audio magazine in 1992. "Somehow, I always managed to give the artists the feeling I was on their side, that I was doing everything I could to help them do what they did best."

"Jack was a delight to work with, a gentleman and a good friend," says mezzo-soprano Marilyn Horne.

Born in Tucson, Ariz., on September 29, 1920, Pfeiffer studied music and engineering at the University of Arizona and Bethany College in Lindsborg, Kan. After serving as a Navy engineer in World War II, he moved to New York, where be worked as a jazz pianist and attended Columbia University.

He joined RCA in 1949 as a design and development engineer. Within a year, he moved into RCA's A&R division to work with Richard Mohr and got his first producing assignment: working with Wanda Landowska, then age 70, who was recording Bach's "Well-Tempered Clavier" in ber Connecticut home.

In 1950, Pfeiffer began to work with the famously perfectionist Jascha Heifetz and soon became his exclusive producer, remaining in contact with him even after the violinist became a recluse.

"My father's standards were extraordinarily high," says his son, Jay Heifetz, "and the fact that Jack was able to meet them and keep bis sense of humor is a real credit to him. Jack was the type of person who was never willing to cut corners."

Pfeiffer told Newsday in 1989, "[Heifetz] wanted honesty. He'd finisb a take, and he'd ask what you thought of it, and you had to teli him. Of course, some diplomacy was necessary in these cases. You didn't come rigbt out and tell him that a take was no good. Instead, you suggested that it might, perhaps, be a good idea to record the passage one more time, just so that we would have a choice."

Among the hundreds of recordings produced by Pfeiffer were Van Cliburn's recording of Tcbaikovsky's Piano Concerto No. 1, the first disc the pianist made after his Tchaikovsky Competition victory in 1958. It was the first classical recording to be certified platinum.

Pfeiffer's unintrusiveness with respect to artists extended to his technical attitudes as well. He told Audio that he always believed that two microphones gave a better result than multimiking and, as for editing, "I try to maintain as much of a spontaneous feeling as possible. If you overedit, you risk losing that. A musical experience bas to bave the buman element, so it's bound to bsve flaws. So long as the flaws don't distract from the music, I think they should be left in."

While at RCA, Pfeiffer directed the development of stereo and quadrophonic recording techniques, was a member of the team that invented Dynagrove records, and coordinated the introduction of digital recording to the company. In 1968, be recorded "Electronomusic," an album of his own experimental electronic music, for the label.

As a result of his long tenure at RCA, Pfeiffer became an important institutional memory for the company, "the guardian of RCA's enormous catalog," says Horowitz.

In recent years, he bad been central in remastering and reissuing on CD important catalog recordings, many of which he produced originally. Among the "sleeping beauties," as Pfeiffer called them, were the complete Toscanini collection (82 CDs), recordings by Caruso and Sergei Rachmaninoff, and the Heifetz collection.

At the time of his death, Pfeiffer was working on an 11-CD Leontyne Price edition, one CD featuring the producer interviewing Price, and a five-disc "Living Stereo" series of Morton Gould and his orchestra playing light music, some composed by Gould, all for release this year. He was also planning a William Kapell set.

Pfeiffer continued to record current artists, including mezzo-sopranos Horne and Frederica von Stade, pianist Xiang-Dong Kong, and harpsichordist Skip Sempé.

Pfeiffer was also audio producer for several classical music TV specials, including "Heifetz On Television" for CBS; "Horowitz Live" for NBC; concerts by Horowitz, Price, and Mstislav Rostropovich at the White House; and installments of "Live From Lincoln Center" and "Live From The Met."

His recordings have received numerous awards, including the Grammy, the Grand Prix du Disque, and record of the year awards from Stereo Review and High Fidelity magazines. In 1990, be received a Producers Award from NARAS; in 1994, he was given the President's Merit Award from NARAS for his "outstanding contribution to the 'Complete Toscanini Collection.'"

He is survived by a half-brother, Leslie Wolf; two grandsons; and two great-grandsons. Funeral services are private; a memorial service is planned.

SESAC, BDS TO MONITOR MORE GENRES

(Continued from page 12)

Over the years, SESAC has had particular strength in the Latin and country markets. Last year, under a new management team, it embarked on a program to draw key writers from other fields by signing as members former ASCAP-cleared superstars Bob Dylan and Neil Diamond.

In reporting the expansion of its BDS ties, Bill Velez, president/COO of SESAC, notes, "Once again, we're proving that it's the little guy on the block who is leading the technology wave."

SESAC, established in 1930, is the second-oldest performing right society in the U.S. but is far behind ASCAP, formed in 1914, and BMI, formed in 1940, in the annual flow of performance dollars.

BDS' technology is based on a nationwide network of computers that monitors broadcast stations and cable outlets in the top 100 markets across the U.S. Each monitor accesses a constantly updated library of thousands of digital electronic song "fingerprint" patterns.

BDS continually monitors more than 8 million hours of broadcast time annually.

Hot 100 Airplay™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 244 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST (LABEL/DISTRIBUTING LABEL)
			★★ NO. 1 ★★
1	1	19	**ONE SWEET DAY** MARIAH CAREY & BOYZ II MEN (COLUMBIA) 12 wks at No. 1
2	2	20	**MISSING** EVERYTHING BUT THE GIRL (ATLANTIC)
3	3	28	**NAME** GOO GOO DOLLS (METAL BLADE/WARNER BROS.)
4	4	16	**TIME** HOOTIE & THE BLOWFISH (ATLANTIC)
5	7	20	**ONE OF US** JOAN OSBORNE (BLUE GORILLA/MERCURY)
6	5	22	**BREAKFAST AT TIFFANY'S** DEEP BLUE SOMETHING (RAINMAKER)
7	6	17	**EXHALE (SHOOP SHOOP)** WHITNEY HOUSTON (ARISTA)
8	8	11	**NOBODY KNOWS** THE TONY RICH PROJECT (LAFACE/ARISTA)
9	9	16	**BE MY LOVER** LA BOUCHE (RCA)
10	10	14	**WONDERWALL** OASIS (EPIC)
11	13	15	**THE WORLD I KNOW** COLLECTIVE SOUL (ATLANTIC)
12	14	15	**1979** SMASHING PUMPKINS (VIRGIN)
13	12	14	**WONDER** NATALIE MERCHANT (ELEKTRA/EEG)
14	15	12	**SITTIN' UP IN MY ROOM** BRANDY (ARISTA)
15	11	33	**AS I LAY ME DOWN** SOPHIE B. HAWKINS (COLUMBIA)
16	18	26	**TELL ME** GROOVE THEORY (EPIC)
17	19	10	**IRONIC** ALANIS MORISSETTE (MAVERICK/REPRISE)
18	16	29	**FANTASY** MARIAH CAREY (COLUMBIA)
19	17	17	**HEY LOVER** LL COOL J (DEF JAM/RAL/ISLAND)
20	20	6	**CALIFORNIA LOVE** 2 PAC FEAT. DR. DRE AND R. TROUTMAN (DEATH ROW)
21	22	19	**HOOK** BLUES TRAVELER (A&M)
22	21	34	**ONLY WANNA BE WITH YOU** HOOTIE & THE BLOWFISH (ATLANTIC)
23	23	60	**TIL I HEAR IT FROM YOU** GIN BLOSSOMS (A&M)
24	27	12	**DON'T CRY** SEAL (ZTT/WARNER BROS.)
25	26	82	**ROLL TO ME** DEL AMITRI (A&M)
26	31	3	**I WANT TO COME OVER** MELISSA ETHERIDGE (ISLAND)
27	25	38	**CARNIVAL** NATALIE MERCHANT (ELEKTRA/EEG)
28	00	3	**FOLLOW YOU DOWN** GIN BLOSSOMS (A&M)
29	25	17	**YOU'LL SEE** MADONNA (MAVERICK/WARNER BROS.)
30	51	3	**ALWAYS BE MY BABY** MARIAH CAREY (COLUMBIA)
31	34	20	**ANYTHING** 3T (MJJ/550 MUSIC)
32	35	15	**GLYCERINE** BUSH (TRAUMA/INTERSCOPE)
33	28	15	**BEFORE YOU WALK OUT OF MY LIFE** MONICA (ROWDY/ARISTA)
34	33	35	**KISS FROM A ROSE** SEAL (ZTT/SIRE/WARNER BROS.)
35	29	46	**RUN-AROUND** BLUES TRAVELER (A&M)
36	38	8	**NOT GON' CRY** MARY J. BLIGE (ARISTA)
37	36	17	**SET U FREE** PLANET SOUL (STRICTLY RHYTHM)
38	30	20	**OIGGIN' ON YOU** TLC (LAFACE/ARISTA)
39	40	11	**BRAIN STEW/JADED** GREEN DAY (REPRISE)
40	37	29	**BACK FOR GOOD** TAKE THAT (ARISTA)
41	50	5	**CLOSER TO FREE** BODEANS (SLASH/REPRISE)
42	44	5	**FEELS SO GOOD (SHOW ME YOUR LOVE)** LINA SANTIAGO (UNIVERSAL)
43	49	11	**SANTA MONICA (WATCH THE WORLD DIE)** EVERCLEAR (TIM KERR/CAPITOL)
44	52	12	**JUST A GIRL** NO DOUBT (TRAUMA/INTERSCOPE)
45	39	27	**RUNAWAY** JANET JACKSON (A&M)
46	43	16	**BLESSED** ELTON JOHN (ROCKET/ISLAND)
47	55	4	**PEACHES** THE PRESIDENTS OF THE USA (COLUMBIA)
48	54	13	**CUMBERSOME** SEVEN MARY THREE (MAMMOTH/ATLANTIC)
49	53	7	**IN THE MEANTIME** SPACEHOG (HIFI/SIRE/EEG)
50	45	28	**HAND IN MY POCKET** ALANIS MORISSETTE (MAVERICK/WARNER BROS.)
51	57	5	**DOIN IT** LL COOL J (DEF JAM/RAL/ISLAND)
52	48	19	**NATURAL ONE** FOLK IMPLOSION (LONDON/ISLAND)
53	47	23	**DREAMING OF YOU** SELENA (EMI LATIN/EMI)
54	41	6	**JESUS TO A CHILD** GEORGE MICHAEL (DREAMWORKS/GEFFEN)
55	60	9	**NO ONE ELSE** TOTAL (BAD BOY/ARISTA)
56	00	5	**HEAVEN BESIDE YOU** ALICE IN CHAINS (COLUMBIA)
57	42	20	**GOOD INTENTIONS** TOAD THE WET SPROCKET (COLUMBIA/REPRISE)
58	58	5	**TONITE'S THA NIGHT** KRIS KROSS (RUFFHOUSE/COLUMBIA)
59	46	12	**I GOT ID** PEARL JAM (EPIC)
60	67	2	**BIG ME** FOO FIGHTERS (ROSWELL/CAPITOL)
61	59	3	**NAKED** GOO GOO DOLLS (METAL BLADE/WARNER BROS.)
62	—	3	**ONLY LOVE (THE BALLAD OF SLEEPING BEAUTY)** SOPHIE B. HAWKINS (COLUMBIA)
63	72	3	**AEROPLANE** RED HOT CHILI PEPPERS (WARNER BROS.)
64	—	3	**ALL THE THINGS (YOUR MAN WON'T DO)** JOE (ISLAND)
65	00	3	**DOWN LOW (NOBODY HAS TO KNOW)** R. KELLY (JIVE)
66	65	3	**SATELLITE** DAVE MATTHEWS BAND (RCA)
67	63	11	**RIDIN' LOW** L.A.D. FEATURING DARYL TRAYLOR (HOLLYWOOD)
68	—	1	**LUCKY LOVE** ACE OF BASE (ARISTA)
69	64	27	**GANGSTA'S PARADISE** COOLIO FEATURING L.V. (MCA SOUNDTRACKS/MCA)
70	69	2	**OH VIRGINIA** BLESSID UNION OF SOULS (EMI)
71	—	2	**EVERYDAY & EVERYNIGHT** YVETTE MICHELLE (LOUD/RCA)
72	70	2	**CAUGHT A LITE SNEEZE** TORI AMOS (ATLANTIC)
73	62	6	**PROMISES BROKEN** SOUL ASYLUM (COLUMBIA)
74	—	2	**ONLY HAPPY WHEN IT RAINS** GARBAGE (GEFFEN)
75	—	1	**CHAMPAGNE SUPERNOVA** OASIS (EPIC)

◯ Records with the greatest airplay gains. © 1996 Billboard/BPI Communications.

HOT 100 RECURRENT AIRPLAY

1	1	4	**WATERFALLS** TLC (LAFACE/ARISTA)
2	2	3	**DECEMBER** COLLECTIVE SOUL (ATLANTIC)
3	6	2	**I'LL BE THERE FOR YOU** THE REMBRANDTS (EASTWEST/EEG)
4	4	19	**I KNOW** DIONNE FARRIS (COLUMBIA)
5	10	6	**COME DOWN** BUSH (TRAUMA/INTERSCOPE)
6	3	8	**I CAN LOVE YOU LIKE THAT** ALL-4-ONE (BLITZ/ATLANTIC)
7	11	2	**POSSUM KINGDOM** TOADIES (INTERSCOPE)
8	8	34	**ANOTHER NIGHT** REAL MCCOY (ARISTA)
9	12	6	**PRETTY GIRL** JON B. (YAB YUM/550 MUSIC)
10	9	17	**ALL OVER YOU** LIVE (RADIOACTIVE/MCA)
11	7	24	**WHEN I COME AROUND** GREEN DAY (REPRISE)
12	5	10	**LET ME BE THE ONE** BLESSID UNION OF SOULS (EMI)
13	14	34	**YOU GOTTA BE** DES'REE (550 MUSIC)
14	15	28	**IN THE HOUSE OF STONE AND LIGHT** MARTIN PAGE (MERCURY)
15	—	123	**TWO PRINCES** SPIN DOCTORS (EPIC)
16	20	48	**ALL I WANNA DO** SHERYL CROW (A&M)
17	16	24	**THIS IS HOW WE DO IT** MONTELL JORDAN (PMP/RAL/ISLAND)
18	13	5	**YOU OUGHTA KNOW** ALANIS MORISSETTE (MAVERICK/WARNER BROS.)
19	22	6	**LUMP** THE PRESIDENTS OF THE USA (COLUMBIA)
20	19	14	**SOMEONE TO LOVE** JON B. FEATURING BABYFACE (YAB YUM/550 MUSIC)
21	—	27	**I'M THE ONLY ONE** MELISSA ETHERIDGE (ISLAND)
22	17	13	**DON'T TAKE IT PERSONAL** MONICA (ROWDY/ARISTA)
23	23	15	**GOOD** BETTER THAN EZRA (ELEKTRA/EEG)
24	—	23	**LIGHTNING CRASHES** LIVE (RADIOACTIVE/MCA)
25	18	27	**I'LL STAND BY YOU** PRETENDERS (SIRE/WARNER BROS.)

Recurrents are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

HOT 100 A-Z

TITLE (Publisher – Licensing Org.) Sheet Music Dist.

18 **1979** (Chrysalis, BMI/Cinderful, BMI) WBM
79 **ALL CRIED OUT** (Mekqunta, BMI/Williston, BMI/Zomba, BMI) WBM
39 **ALL THE THINGS (YOUR MAR WON'T DO) (FROM DON'T BE A MENACE...)** (Fade 2 Black, ASCAP/Tallest Tree, ASCAP/Urban Agenda, ASCAP)
17 **ANYTHING** (Ta The Tee, BMI)
38 **AS I LAY ME DOWN** (Night Rainbow, ASCAP/Broken Plate, ASCAP) HL
00 **AUTOMATIC LOVER (CALL FOR LOVE)** (Copyright Control)
47 **BACK FOR GOOD** (EMI Virgin, ASCAP) HL
63 **BEAUTIFUL LIFE** (Mega, BMI/Careers-BMG, BMI) HL
12 **BEFORE YOU WALK OUT OF MY LIFE/LIKE THIS AND LIKE THAT** (Almo, ASCAP/Sailandra, ASCAP/EMI Casadida, BMI/EMI Blackwood, BMI/EMI April, ASCAP/D A R P , ASCAP/Nuthouse, ASCAP) WBM/HL
6 **BE MY LOVER** (FMP/Edition Beam/Warner Chappell) WBM
75 **BEWARE OF MY CREW (FROM A THIR LIRE BETWEER LOVE ANB HATE)** (Doggy Style, BMI/Saja, BMI/Songs Of Lastrada, BMI)
55 **BLESSED** (William A Borg, PRS/Hansa, ASCAP/WB, ASCAP) HL
18 **BREAKFAST AT TIFFANY'S** (Deep Blue Something, ASCAP) WBM
94 **BULLET WITH BUTTERFLY WINGS** (Chrysalis, BMI/Cinderful, BMI) WBM
65 **CAN'T BE WASTING MY TIME (FROM DON'T BE A MENACE...)** (Mass Avenue, BMI/Motown, BMI/PolyGram Int'l, ASCAP/Vanessa, ASCAP/My Two Sons, ASCAP/Clyde Otis, ASCAP/Air Sex, ASCAP/EMI April, ASCAP) HL
41 **CARNIVAL** (Indian Love Bride, ASCAP)
70 **CAUGHT A LITE SNEEZE** (Sword And Stone, ASCAP)
92 **CELEBRATION/TAKE YOUR CHANCE** (LR, BMI)
72 **CELL THERAPY** (Organized Noize, BMI/Stiff Shirt, BMI/Goodie Mob, BMI)
83 **CRUISIN'** (Bertram, ASCAP) WBM
40 **CUMBERSOME** (7 Mary 3, BMI/EMI Blackwood, BMI) HL
30 **DIGGIN' ON YOU** (Ecaf, BMI/Sony/ATV Songs, BMI) HL
33 **DON'T CRY** (SPZ, BMI)
57 **DREAMING OF YOU** (EMI Virgin, BMI/Chesca Tunes, ASCAP/Snow, BMI) HL/WBM
97 **EAST 1999** (Ruthless Attack, ASCAP/Mo Thug, ASCAP/Dollarz-N-Sense, BMI/Kenru, BMI/Dunkfnis, BMI/Songs Of PolyGram, BMI) HL
82 **ENERGY** (Copyright Control)
00 **EVERYBODY BE SOMEBODY** (Chrysalis, ASCAP)
60 **EVERYDAY & EVERYNIGHT** (Funkmaster Flex, BMI/M. Bryant, BMI)
8 **EXHALE (SHOOP SHOOP) (FROM WAITING TO EXHALE)** (Ecaf, BMI/Sony/ATV Songs, BMI/Fox Film, BMI) WBM/HL
28 **FANTASY** (Rye, ASCAP/Sony, ASCAP/Metered, ASCAP/PolyGram Int'l, ASCAP/Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/WB, ASCAP) HL/WBM
42 **FEELS SO GOOD (SHOW ME YOUR LOVE)** (Cynthia, ASCAP/Fatso, ASCAP)
00 **FREE AS A BIRD** (Lanono, BMI/Sony/ATV Songs, BMI) HL
34 **FU-GEE-LA** (Tete San Ke, ASCAP/Sony, ASCAP/Obverse Creation, ASCAP/McNella, ASCAP/Midnight Magnet, ASCAP/EMI April, ASCAP/Salaam Remi, ASCAP) HL
31 **GANGSTA'S PARADISE (FROM DANGEROUS MINDS)** (T-Boy, ASCAP/O/B/O Itself ASCAP/Boo Daddy, ASCAP/Larry Sanders, BMI/Songs Of PolyGram, BMI/Mocksville, BMI) HL/WBM
35 **GET MONEY** (Big Poppa, ASCAP/Undees, BMI/EZ Elpee, ASCAP/AFI, ASCAP/EMI April, ASCAP/Justin Combs, ASCAP)
81 **GET TOGETHER** (Irving, BMI) WBM
28 **GLYCERINE** (Mad Dog Winston, BMI/Warner-Tamerlane, BMI/Truly Soothing Elevator, ASCAP) WBM
10 **HEY LOVER** (Rodsongs, ASCAP/LL Cool J, ASCAP/Almo, ASCAP) WBM
93 **HOOKED BR YOU** (EMI Casadida, BMI/Rondor, BMI/Young Legend, ASCAP/EMI Blackwood, BMI/Chrysalis, ASCAP/Almo, ASCAP) WBM/HL
25 **HOOB** (Blues Traveler, BMI/Irving, BMI) WBM
100 **I'O LIE FOR YOU (AND THAT'S THE TRUTH)** (Realsongs, ASCAP) WBM
50 **I GOT ID/LONG ROAD** (Innocent Bystander, ASCAP)
61 **I MISS YOU (COME BACK HOME) (FROM NEW YORK UNDERCOVER)** (EMI April, ASCAP/E-Z-Duz-It, ASCAP/WB, ASCAP/Evelle, ASCAP) HL/WBM
87 **INSENSITIVE** (PolyGram, BMI/Frankly Shirley, BMI/PolyGram Int'l, BMI) HL
74 **IT MATTERS TB ME** (Starstruck Writers Group, ASCAP/Mark D., ASCAP/New Haven, BMI/Music Hill, BMI) WBM/HL
27 **I WANT TB COME OVER** (MLE, ASCAP/Almo, ASCAP) WBM
00 **I WILL REMEMBER YOU (FROM THE BROTRERS MCMULLEN)** (Sony/ATV Songs, BMI/Tyde, BMI/Seamus Egan, ASCAP/Dave Merenda, ASCAP/Fox Film, BMI/TCF, ASCAP) HL/WBM
73 **I WILL SURVIVE** (PolyGram Int'l, BMI/Perren-Vibes, ASCAP) HL
7 **JESUS TO A CHILD** (Dick Leahy, ASCAP/Chappell & Co., ASCAP)
53 **JUST A GIRL** (Knock Yourself Out, ASCAP) WBM
84 **JUST TAN LET B KNOW** (Ruthless Attack, ASCAP/Rage Of A Psychopath, ASCAP/Almo, ASCAP/Ace Ace, ASCAP)
00 **KEEP TRYIN'** (Eliza's Voice, ASCAP/Groove 78, ASCAP/Almo, ASCAP/Jizop, BMI/Sony, ASCAP) HL/WBM
48 **KISS FROM A ROSE (FROM BATMAN FOREVER)** (SPZ, BMI)
91 **LEFLAUR LEFLAH ESRKUSHKA** (Baby Paul, BMI/Mr. Maldu, ASCAP/Doughout, ASCAP/Strangleman, ASCAP)
46 **LET'S PLAY HOUSE** (Suge, ASCAP/Emoni's, ASCAP)
00 **LOVE U 4 LIFE** (EMI April, ASCAP/DaSwing Mob, ASCAP) HL
00 **LUCKY LOVE** (Megasong/Jerk Awake, ASCAP/EMI)
96 **MAGIC CARPET RIOE** (PolyGram, ASCAP) HL
95 **MICROPHONE MASTER** (Straight Out Da Sewer, ASCAP/Bee Mo Easy, ASCAP/EMI April, ASCAP/Cellar To The Addict, ASCAP/Sewer Slang, ASCAP) HL
3 **MISSING** (Sony/ATV Tree, BMI) RL
14 **NAME** (Scrap Metal, BMI/Metal Blade, BMI/EMI Virgin, BMI/EMI April, ASCAP/Full Volume, BMI) HL
30 **NATURAL ONE (FROM KIDS)** (Loobiecore Endless Soft Hits, BMI/Bliss WG, BMI)
4 **NOBODY KNOWS** (Joe Shade, BMI/Stiff Shirt, BMI/D'Jon, BMI) CLM
22 **NO ONE ELSE** (Jumping Bean, BMI/Justin Combs, ASCAP/EMI April, ASCAP/Evelle, ASCAP/BDP, ASCAP/Zomba, ASCAP/Air Control, ASCAP) HL/WBM
95 **NOT A DRY EYE IN THE HOUSE** (Realsongs, ASCAP) WBM
2 **NOT GON' CRY (FROM WAITING TO EXHALE)** (Ecaf, BMI/Sony/ATV Songs, BMI/Fox Film, BMI) WBM
8 **ONE OF US** (Human Boy, ASCAP/WB, ASCAP) WBM
1 **ONE SWEET DAY** (Sony/ATV Songs, BMI/Rye, BMI/Black Panther, BMI/Vanderpool, BMI/Aynaw, BMI/Shawn Patrick, BMI/Ensign, BMI) HL
43 **ONLY WANNA BE WITH YOU** (Monica's Reluctance To Lob, ASCAP/EMI April, ASCAP) HL
87 **PROMISES BROKEN** (WB, ASCAP/Broken Promises, ASCAP/Third Wheel, BMI) WBM
00 **RIDIN' LOW** (Rikko, BMI)
44 **ROLL TO ME** (PolyGram, ASCAP) HL
50 **RUN-AROUND** (Blues Traveler, BMI/Irving, BMI) WBM
46 **RUNAWAY** (Black Ice, BMI/EMI April, ASCAP/Flyte Tyme, ASCAP) WBM/HL
32 **SET U FREE** (Nadine Renee, BMI)
77 **SEXUAL HEALIRO** (EMI April, ASCAP/Bug Pie, ASCAP/Ritz Rights, ASCAP/EMI Blackwood, BMI) HL
5 **SITTIN' UP IR MY ROOM (FROM WAITING TO EXHALE)** (Ecaf, BMI/Sony/ATV Songs, BMI/Fox Film, BMI) WBM
24 **SOON AS I GET ROME** (Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Ninth Street Tunnel, BMI/Justin Combs, ASCAP/EMI April, ASCAP) HL
82 **STAYIN' ALIVE** (Gibb Brothers, BMI/Careers-BMG, BMI/Songs Of PolyGram, BMI) HL
94 **TAKE A LOOK** (Slam U Well, BMI/Jumping Bean, BMI/Evelle, ASCAP/Warner Chappell, ASCAP/Twelve And Under, ASCAP/Jelly Jams, ASCAP/Irving, ASCAP)
29 **TELL ME** (Almo, ASCAP/Groove 78, ASCAP/Jizop, BMI/Sony/ATV Tree, BMI/Dream Team, BMI) WBM/HL
76 **A THIN LINE BETWEEN LOVE & HATE** (Cobillon, BMI/Win Or Lose, BMI/Warner-Tamerlane, BMI) WBM
00 **THROW YOUR HANBS UP/GANGSTA'S PARADISE** (T-girl, BMI/Large Vanety, BMI/Jobete, ASCAP/Story Teller, ASCAP/G's Only, BMI/Al Jamatt 9, BMI/Maunce Thompson, BMI/Feel'n Blue, ASCAP) WBM
11 **TIL I HEAR IT FROM YOU/FOLLOW YOU DOWN** (Bonneville Salt Flats, ASCAP/Rutle Corp, ASCAP/Warner Bros., ASCAP/Amalgamated Consolidated, ASCAP/Bug, BMI/New Regency, BMI/New Enterprises, BMI/You Sound Bitter, BMI) WBM
19 **TIME** (Monica's Reluctance To Lob, ASCAP/EMI April, ASCAP) HL
15 **7ONITE'S THA NIGHT** (So Se Def, ASCAP/EMI April, ASCAP/Globe Art, BMI/Montezk, BMI/Play One, BMI/Rightsong, BMI) HL
00 **TOO HOT** (T-Boy, ASCAP/Boo Daddy, ASCAP/Wino Funk, BMI/Second Decade, BMI/Warner-Tamerlane, BMI) WBM
45 **VISIONS OF A SUNSET (FROM MR. HOLLAND'S OPUS)** (Shawn Patrick, BMI/Ensign, BMI/Songs Of PolyGram, BMI) HL
37 **WE GOT IT** (Zomba, BMI/Hookman, BMI/Sean "The Mystro" Mather, ASCAP/Zomba, ASCAP/Fe-Mac, ASCAP/Screen Gems-EMI, BMI) WBM/HL
00 **WE'VE GOT IT GOIR' ON** (Cheiron, ASCAP/Mega, ASCAP/Zomba, ASCAP) WBM
90 **WHEN LOVE & HATE COLLIDE** (Bludgeon Riffola, ASCAP/Zomba, ASCAP) WBM
52 **WHERE DO U WANT ME TO PUT IT** (EMI April, ASCAP/Flyte Tyme, ASCAP/EMI Blackwood, BMI/Help The Bear, BMI) HL
71 **WHERE EVER YOU ARE** (Two Tuff-Enuff, BMI/EMI Blackwood, BMI) HL
78 **WHO CAR I RUN TO** (Warner-Tamerlane, BMI) WBM
51 **WHO DO U LOVE** (Gradington, ASCAP/Art & Rhythm, ASCAP/Zomba, ASCAP) WBM
13 **WONDERWALL** (Sony/ATV Songs, BMI/Creation, BMI) HL
21 **WORDER** (Indian Love Bride, ASCAP)
28 **THE WORLD I KNOW** (Roland/Lentz, BMI/Warner Chappell, BMI) WBM
23 **YOU'LL SEE** (WB, ASCAP/Webo Girl, ASCAP/One Four Three, BMI/Leeds, ASCAP/Peer Five, BMI) WBM/HL
94 **YOU REMIND ME OF SOMETHING** (Zomba, BMI/R.Kelly, BMI) WBM

Hot 100 Singles Sales™

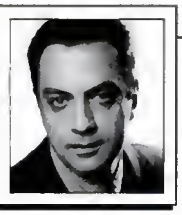
Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.

SoundScan®

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST (LABEL/DISTRIBUTING LABEL)
			★★ NO. 1 ★★
1	1	4	**NOT GON' CRY** MARY J. BLIGE (ARISTA) 2 wks at No. 1
2	2	13	**ONE SWEET DAY** MARIAH CAREY & BOYZ II MEN (COLUMBIA)
3	—	1	**JESUS TO A CHILD** GEORGE MICHAEL (DREAMWORKS/GEFFEN)
4	3	9	**SITTIN' UP IN MY ROOM** BRANDY (ARISTA)
5	6	9	**NOBODDY KNOWS** THE TONY RICH PROJECT (LAFACE/ARISTA)
6	4	15	**HEY LOVER** LL COOL J (DEF JAM/RAL/ISLAND)
7	9	14	**BE MY LOVER** LA BOUCHE (RCA)
8	7	12	**TONITE'S THA NIGHT** KRIS KROSS (SO SO DEF/COLUMBIA)
9	8	19	**BEFORE YOU WALK.../LIKE THIS AND...** MONICA (ROWDY/ARISTA)
10	10	12	**SOON AS I GET HOME** FAITH EVANS (BAD BOY/ARISTA)
11	5	14	**EXHALE (SHOOP SHOOP)** WHITNEY HOUSTON (ARISTA)
12	11	12	**ONE OF US** JOAN OSBORNE (BLUE GORILLA/MERCURY)
13	20	3	**GET MDNEY** JUNIOR M.A.F.I.A. (UNDEAS/BIG BEAT/ATLANTIC)
14	14	11	**ND ONE ELSE** TOTAL (BAD BOY/ARISTA)
15	15	20	**ANYTHING** 3T (MJJ/550 MUSIC)
16	12	14	**MISSING** EVERYTHING BUT THE GIRL (ATLANTIC)
17	13	28	**GANGSTA'S PARADISE** COOLIO FEATURING L.V. (MCA SOUNDTRACKS/MCA)
12	36	5	**FU-GEE-LA** FUGEES (RUFFHOUSE/COLUMBIA)
19	17	5	**WONDERWALL** OASIS (EPIC)
26	12	3	**VISIONS OF A SUNSET** SHAWN STOCKMAN (POLYDOR/A&M)
21	19	12	**WE GOT IT** IMMATURE (FEATURING SMOOTH) (MCA)
22	26	3	**WHERE DO U WANT ME TO PUT IT** SOLO (PERSPECTIVE/A&M)
23	00	3	**LET'S PLAY HOUSE** THA DOGG POUND (DEATH ROW/INTERSCOPE)
24	24	3	**1979** SMASHING PUMPKINS (VIRGIN)
25	36	3	**ALL THE THINGS (YOUR MAN WON'T DO)** JOE (ISLAND)
26	26	12	**SET U FREE** PLANET SOUL (STRICTLY RHYTHM)
27	26	16	**LOVE U 4 LIFE** JODECI (UPTOWN/MCA)
28	26	15	**DIGGIN' ON YOU** TLC (LAFACE/ARISTA)
29	23	12	**YOU'LL SEE** MADONNA (SIRE/WARNER BROS.)
30	27	21	**BREAKFAST AT TIFFANY'S** DEEP BLUE SOMETHING (RAINMAKER)
31	44	3	**WHD DO U LOVE** DEBORAH COX (ARISTA)
32	29	16	**BULLET WITH BUTTERFLY WINGS** SMASHING PUMPKINS (VIRGIN)
33	33	5	**GLYCERINE** BUSH (TRAUMA/INTERSCOPE)
34	32	9	**NATURAL DNE** FOLK IMPLOSION (LONDON/ISLAND)
35	41	5	**CUMBERSDME** SEVEN MARY THREE (MAMMOTH/ATLANTIC)
36	35	20	**CELL THERAPY** GOODIE MOB (LAFACE/ARISTA)
37	31	15	**YOU REMIND ME OF SOMETHING** R. KELLY (JIVE)
38	30	12	**TOO NOT** COOLIO (TOMMY BOY)
39	38	11	**IT MATTERS TO ME** FAITH HILL (WARNER BROS.)
40	40	17	**I MISS YOU (COME BACK HOME)** MONIFAH (UPTOWN/UNIVERSAL)
41	49	4	**STAYIN' ALIVE** N TRANCE (RADIKAL/AVEX-CRITIQUE)
42	34	15	**BEAUTIFUL LIFE** ACE OF BASE (ARISTA)
43	45	17	**WHERE EVER YOU ARE** TERRY ELLIS (EASTWEST/EEG)
44	39	18	**DANGER** BLAHZAY BLAHZAY (FADER/MERCURY)
45	47	25	**MACARENA (BAYSIDE BOYS MIX)** LOS DEL RIO (RCA)
46	—	1	**I WILL SURVIVE** CHANTAY SAVAGE (RCA)
47	43	12	**RIDIN' LOW** L.A.D. FEATURING DARYL TRAYLOR (HOLLYWOOD)
48	—	1	**A THIN LINE BETWEEN LOVE & HATE** H-TOWN (JAC MAC/WARNER BROS.)
49	51	2	**TIL I HEAR IT FROM YOU/FOLLOW YOU DOWN** GIN BLOSSOMS (A&M)
50	42	10	**JUST TAH LET U KNOW** EAZY E (RUTHLESS/RELATIVITY)
51	—	1	**I WANT TO COME OVER** MELISSA ETHERIDGE (ISLAND)
52	37	10	**I GOT ID/LONG ROAD** PEARL JAM (EPIC)
53	46	5	**FEELS SO GOOD (SHOW ME YOUR LOVE)** LINA SANTIAGO (UNIVERSAL)
54	50	22	**FANTASY** MARIAH CAREY (COLUMBIA)
55	54	7	**THE WORLD I KNOW** COLLECTIVE SOUL (ATLANTIC)
00	57	3	**CAN'T BE WASTING MY TIME** MONA LISA FEATURING LOST BOYZ (ISLAND)
57	00	3	**KEEP TRYIN'** GROOVE THEORY (EPIC)
58	00	5	**BEWARE OF MY CREW** L.B.C. CREW (JAC MAC/WARNER BROS.)
00	55	12	**CRUISIN'** D'ANGELO (EMI)
60	00	12	**DREAMING OF YOU** SELENA (EMI LATIN/EMI)
12	52	26	**TELL ME** GROOVE THEORY (EPIC)
62	00	12	**HOOK** BLUES TRAVELER (A&M)
63	48	2	**MICROPHONE MASTER** DAS EFX (FEATURING MOBB DEEP) (EASTWEST/EEG)
64	59	3	**EVERYDAY & EVERYNIGHT** YVETTE MICHELLE (LOUD/RCA)
65	61	12	**EAST 1999** BONE THUGS-N-HARMONY (RUTHLESS/RELATIVITY)
66	—	3	**COLD WORLD** GENIUS/GZA (GEFFEN)
67	71	16	**HURRICANE** THE CLICK (SICK WID' IT/JIVE)
68	70	13	**I REMEMBER** BOYZ II MEN (MOTOWN)
69	63	13	**I WILL REMEMBER YOU** SARAH MCLACHLAN (ARISTA)
70	—	3	**GOING UP YONDER** M.C. HAMMER (GIANT)
71	69	19	**THROW YOUR SET IN THE AIR** CYPRESS HILL (RUFFHOUSE/COLUMBIA)
72	53	9	**FREE AS A BIRD** THE BEATLES (APPLE/CAPITOL)
73	68	16	**HOOKED DN YOU** SILK (ELEKTRA/EEG)
74	—	3	**WDNDER** NATALIE MERCHANT (ELEKTRA/EEG)
75	—	1	**NOT A DRY EYE IN THE HOUSE** MLAT LOAF (MCA)

◯ Records with the greatest sales gains © 1996, Billboard/BPI Communications and SoundScan, Inc.

HOT 100 SINGLES SPOTLIGHT



by Jerry McKenna

SEVENTH HEAVEN: **George Michael** captures this week's Hot Shot Debut, as "Jesus To A Child" (DreamWorks/Geffen) enters the Hot 100 at No. 7 with more than 78% of its chart points coming from sales. In its first week of commercial release, "Jesus To A Child" sold close to 63,000 units, a large enough sum for a No. 3 debut on the Hot 100 Singles Sales chart. In contrast to this impressive sales picture, the single moves 41-54 on the Hot 100 Airplay chart. "Jesus" is receiving its strongest play at top 40/adult radio, including WMZQ Las Vegas, where it is No. 1, and WJDX Jackson, Miss., where it is No. 5. Perhaps the strong first-week single sales will renew interest in "Jesus To A Child" at radio. It will be interesting to see whether this single moves up or down the chart next week. "Jesus To A Child" needs to maintain a solid sales base and show airplay growth in order to be a serious challenger to the top in the weeks ahead.

AT THE TOP: **Mariah Carey** and **Boyz II Men** hold at No. 1 for the 13th consecutive week with "One Sweet Day" (Columbia). The single is two weeks away from breaking all records and becoming the longest-running No. 1 in the history of the Hot 100. Although this record-breaking feat seemed a sure thing last week, it is now in question because of the strength of the No. 2 single, "Not Gon' Cry" by **Mary J. Blige** (Arista). "Cry" is the greatest point gainer on the chart, posting significant increases in both sales and airplay. On the sales chart, it holds at No. 1 for the second week, selling more than 85,000 units, compared to the 64,000 units sold of "One Sweet Day" over the same period. In airplay, "Cry" moves 38-36, still lagging far behind "Day," which holds the No. 1 airplay spot for the 12th consecutive week. Be prepared for a major battle for No. 1 over the next two weeks.

IT'S A BMG THANG: The top four overall point gainers on the chart are all singles that are currently moving up in the top 10. After "Not Gon' Cry," the biggest point gainer is "Sittin' Up In My Room" by **Brandy** (Arista), at No. 5. It is closely followed by **the Tony Rich Project**, which is at No. 4 with "Nobody Knows" (LaFace/Arista), and **La Bouche's** "Be My Lover" (RCA), which is at No. 6. Besides being the four biggest point gainers, these singles have something else in common: they are all distributed by BMG. The three biggest gainers are all Arista releases, while "Be My Lover" is brought to you from RCA.

AWARD WINNERS: The Greatest Gainer/Sales award goes to "Get Money" by **Junior M.A.F.I.A.** featuring the **Notorious B.I.G.** (Undeas/Big Beat/Atlantic). It moves 20-13 on the sales chart while picking up No. 10 airplay at WQHT (Hot 97) in the group's home base of New York. The Greatest Gainer/Airplay winner, for the second week in a row, is **Joe's** "All The Things (Your Man Won't Do)" (Island), which was also last week's sales winner. It debuts at No. 64 on the airplay chart and is also receiving its strongest airplay at WQHT, where it is No. 6.

LAST WORD: The two-sided single by **the Gin Blossoms**, "Til I Hear It From You"/"Follow You Down," holds at No. 11 for the second week, despite sales growth and airplay gains on "Follow." It is not making big moves because "Til I Hear It" is losing radio support in its 30th week on the airplay chart. This is a common problem for two-sided singles.

BUBBLING UNDER™ HOT 100® SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	9	9	**GOIN' UP YONDER** M.C. HAMMER (GIANT)
2	8	2	**AIN'T NOBODY** DIANA KING (WORK)
3	4	3	**WELCOME** ERICK SERMON (DEF JAM/RAL/ISLAND)
4	11	3	**COOLIE HIGH** CAMP LO (PROFILE)
5	14	3	**YOU WANT THIS PARTY STARTED** SOMETHIN' FOR THE PEOPLE (WARNER BROS.)
6	1	4	**MR. KIRK** 4 HERO (SM:) E/PROFILE)
7	2	11	**BROKEN LANGUAGE** SMOOTHE DA HUSTLER (PROFILE)
8	7	8	**FUNKORAMA** REDMAN (INTERSCOPE)
9	16	2	**SLEEPING WITH AN ANGEL** REAL MCCOY (ARISTA)
10	5	2	**MONEY MAID (FALLIN' IN LOVE)** SLOW PAIN (THUMP)
11	—	1	**5 O'CLOCK** NONCHALANT (MCA)
12	—	1	**SPACE AGE PIMPIN'** EIGHTBALL & MJG (SUAVE/RELATIVITY)
13	10	6	**HOW WE ROLL** THE BARRIO BOYZZ (SBK/EMI)
14	—	1	**EVER SINCE YOU WENT AWAY** ART N' SOUL (NATURE BOY/BIG BEAT)
15	13	3	**HYPNOTIZE THE MOON** CLAY WALKER (GIANT/WARNER BROS.)
16	15	5	**NOT THAT DIFFERENT** COLLIN RAYE (EPIC)
17	6	4	**REAL LIVE S**T** REAL LIVE FEATURING K-DEE & LARRY-O (PIRATE/BIG BEAT)
18	22	2	**WHY YOU TREAT ME SO BAD** SHAGGY FEATURING GRAND PUBA (VIRGIN)
19	—	1	**PHYSICAL FUNK** DOMINO (OUTBURST/RAL/ISLAND)
20	20	14	**STILL IN LOVE** BRIAN MCKNIGHT (MERCURY)
21	21	2	**HEINY HEINY** 95 SOUTH (RIP-IT)
22	12	2	**TAFFY** LISA LOEB & NINE STORIES (GEFFEN)
23	17	3	**I'LL SAY GOODBYE FOR THE TWO OF US** EXPOSE (ARISTA)
24	18	5	**WHAT I MEANT TO SAY** WADE NAYES (COLUMBIA)
25	24	12	**I NEED YOU TONIGHT** JUNIOR M.A.F.I.A. FEATURING AALIYAH (UNDEAS/BIG BEAT)

Bubbling Under lists the top 25 singles under No. 100 which have not yet charted.

U.S., EU CHARGE JAPAN

(Continued from page 6)

copyright matters, said the agency has no official comment regarding the report.

Similarly, the Recording Industry Assn. of Japan said it has no official comment pending an official announcement of a policy change from the government.

The RIAJ has previously said that rolling back the protection period would help Japanese record companies, especially in terms of foreign catalog product licensed from overseas companies.

Foreign repertoire accounts for the vast majority of unauthorized but legal product sold in Japsn.

More than 6 million unautborized compilation tapes and CDs of pre-'71 material manufactured in Japan, along with 6 million more produced for the Japanese market in other countries, such as China, account for the annual losses of $500 million, Kantor said wben announcing tbe case.

Any pre-'71 material is currently unprotected in Japan and can be copied and sold without the permission of the originating record companies.

The range of copied U.S. catalog is enormous and includes performers with only one or two hits, as well as such milestone artists as Frank Sinatra, Chuck Berry, Aretha Franklin, the Beach Boys, Bob Dylan, Miles Davis, Hank Williams, Stevie Wonder, and other Motown artists, and hundreds of others in all genres of music.

The case, filed by EU commissioner Sir Leon Britten, is also the first presented to the WTO by thst entity. It comes as a result of losses due to compilations of pre-'71 international record company recordings by such artists as the Beatles and the Rolling Stones; the recordings are currently unprotected and can be copied and sold without the record company's permission.

Current Japanese copyright law does not measure up to the provisions of the Trade Related Intellectual Property Rights (TRIPS) agreement, which went into effect Jan. 1 in the 125 countries of the WTO, which includes Japan.

The TRIPS agreement grants retroactive 50-year intellectual property rights for sound recordings from 1946 to 1971.

The Japanese companies that license American catalog artist recordings are not obligated now to pay royalties to the labels or performers.

"American recording companies and artists are losing half a billion [dollars] a yesr because Japan has failed to live up to the clear WTO obligations," Kantor said.

The U.S. action follows more than 12 discussions of the issue in the past two years. "We have expressed our concerns about this prohlem to the Jspanese government to no avail," Kantor said.

Jay Berman, president of the Recording Industry Assn. of America, said, "I am extremely disappointed with Japan's failure to implement its obligations by denying the full term of retroactive protection." He termed the U.S. Trade Representative action "a last resort."

The multiple artists on compilations increases the loss quotient, said Berman, adding, "We have companies in Japan that would like to produce legitimate compilations. If you did that, and you secure the permission snd pay the rights owners, it would cost twice as much [as tbe unauthorized product]. So in fact, we cannot now compete in the Japanese market."

Cheaply packaged compilations sell for 1,000 yen ($9.40) or less, compared to the roughly 1,500 yen ($14.15) charged for import albums and the 2,500 yen ($23.60) charged for foreign product pressed in Japan.

At issue in the trade complaint is whether countries have the discretion under the TRIPS agreement to limit retroactive protection. "If Japan is allowed to determine how it applies this WTO principle, what is to stop any other country from randomly selecting a date other than the called-for January 1946 from which to extend protection?" Berman asked.

For its part, Japan seems prepared now to take a conciliatory stance in WTO talks with the U.S. and EU. "We're open to discussion," said an official at the Foreign Ministry's second North American affairs division, but the official also stressed Tokyo's position that tbe dispute boils down to how the TRIPS provisions are interpreted.

"Japan says the 50-year period is not specified in the TRIPS agreement," the official said, adding, however, that Japan does not want to be isolated from other leading nations on the issue.

Another possible reason for a rollback, say insiders, is growing Japanese concern about protecting the country's own intellectual property.

"The Japanese, just as they have with various technologies, are starting to become cultural exporters," said one Tokyo-based source. "They don't want to be out of the pack."

At tbe USTR press conference, Kantor was joined by Clarence Avant, chairman of Motown, and Ray Manzarek, a member of tbe Doors.

Manzarek said he receives no royalties from compilations that include Doors material. "Why shouldn't I receive some of the fruits of my earlier labors?" he asked.

He described Japanese consumers as lovers of art and music, especially American rock, blues, and jazz music, and described unauthorized compilations as "not only an illegal act, but more important to the Japanese, it is a shameful act."

Kantor said the copyright protection issue will be discussed when President Clinton meets with Japanese prime minister Ryutaro Hashimoto Feb. 23 in Santa Monica, Calif.

"Copyright issues are a huge concern to this administration," Kantor said. "We intend to protect all U.S. companies. The president is committed to that."

BOYZ II MEN TO HEAD LABEL AT SONY

(Continued from page 12)

than produce others."

Nevertheless, he says the record company has had no argument with Boyz II Men or its representatives and is renegotiating the group's recording deal with Motown.

"That's fairly normal," Levy says. "When a band sells 12 million albums, you usually sit them down to show some gratitude."

Although Stonecreek has yet to sign talent, Mottola says it has several hot prospects and plans to release titles from three to five acts in 1996.

The ultimate size of the label's staff has not been determined, but Morris says industry veteran Sandy Jones will be Stonecreek's GM.

Stonecreek will be based in Boyz II Men's hometown of Philadelphia, which is also the site of the act's recording studio.

Boyz II Men have enjoyed an impressive career as artists, writers, and producers since the group debuted in 1991 with "Cooleyhighharmony," which peaked at No. 3 on The Billboard 200 and sold 6.4 million units, according to SoundScan.

In 1993, Motown issued the act's "Christmas Interpretations," which sold 1.3 million units, according to SoundScan. "II," the group's third set, was No. 1 on The Billboard 200 in 1994 and sold 7.7 million copies, according to SoundScan.

Most recently, Motown released "The Remix Collection" in 1995, which has sold 810,000 units, according to SoundScan.

In addition to their own hits, the Boyz have collaborated with several artists. Mariah Carey and L.L. Cool J have scored recent top 5 hits with "One Sweet Day" and "Hey Lover," respectively.

Assistance in preparing this story was provided by Jeff Clark-Meads in London.

DAVID BOWIE SET

(Continued from page 11)

her art education.

Ads for the competition were placed at universities and art schools and in print and broadcast media. Judging the works in each country were gallery owners, local artists, and art professors.

Countries participating in the contest are Austria, Czech Republic, Hungary, Korea, Japan, Malaysia, the Netherlands, Philippines, South Africa, Sweden, and the U.K.

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Billboard HOT 100 SINGLES

FOR WEEK ENDING FEB. 24, 1996

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / PRODUCER (SONGWRITER)	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
				★★★ No. 1 ★★★		
1	1	1	13	ONE SWEET DAY ▲ (13 weeks at No. 1) / W.AFANASIEFF M.CAREY (M.CAREY M.MCCARY N.MORRIS W.MORRIS S.STOCKMAN W.AFANASIEFF)	◆ MARIAH CAREY & BOYZ II MEN / (C) (D) (M) (T) (V) (X) COLUMBIA 78074	1
2	6	6	6	NOT GON' CRY (FROM "WAITING TO EXHALE") / BABYFACE (BABYFACE)	◆ MARY J. BLIGE / (C) (D) (M) (T) ARISTA 1-2957	2
3	4	3	29	MISSING ● / B.WATT,T.THORN,J.COXON (T.THORN,B.WATT)	◆ EVERYTHING BUT THE GIRL / (C) (T) (X) ATLANTIC 87124	2
4	9	9	11	NOBODY KNOWS / T.RICH (J.RICH,D.DUBOSE)	◆ THE TONY RICH PROJECT / (C) (D) (M) (T) LAFACE 2-4115/ARISTA	4
5	3	19	3	SITTIN' UP IN MY ROOM (FROM "WAITING TO EXHALE") ● / BABYFACE (BABYFACE)	◆ BRANDY / (C) (D) (M) (T) (X) ARISTA 1-2929	3
6	8	8	16	BE MY LOVER / A.BRENNER G.A.SARAF (G.A.SARAF A.BRENNER M.THORNTON L.MCCRAY)	◆ LA BOUCHE / (C) (D) (T) (X) RCA 64446	6
				★★★ HOT SHOT DEBUT ★★★		
7	NEW ▶		1	JESUS TO A CHILO / G.MICHAEL (G.MICHAEL)	◆ GEORGE MICHAEL / (C) (D) DREAMWORKS 59000/GEFFEN	7
8	3	2	14	EXHALE (SHOOP SHOOP) (FROM "WAITING TO EXHALE") ▲ / BABYFACE (BABYFACE)	◆ WHITNEY HOUSTON / (C) (D) (M) (T) (V) (X) ARISTA 1-2885	1
9	9	4	12	ONE OF US ● / R.CHERTOFF (E.BAZILIAN)	◆ JOAN OSBORNE / (C) (D) (X) BLUE GORILLA 852368/MERCURY	4
10	7	5	15	HEY LOVER ▲ / RED HOT LOVER TONE (R.TEMPERTON,LL COOL J)	◆ LL COOL J / (C) (D) (M) (T) (V) DEF JAM/RAL 577494/ISLAND	3
11	11	12	3	TIL I HEAR IT FROM YOU/FOLLOW YOU DOWN / J.HAMPTON,GIN BLOSSOMS (J.VALENZUELA,R.WILSON,M.CRENSHAW,S.JOHNSON,B.LEEN,P.RHODES)	◆ GIN BLOSSOMS / (C) (D) (V) (X) A&M 581360	11
12	13	11	19	BEFORE YOU WALK OUT OF MY LIFE/LIKE THIS ANO LIKE THAT ● / [illegible]	◆ MONICA / (C) (D) (M) (T) (X) ROWDY 3-5052/ARISTA	7
13	14	15	5	WONOERWALL / O.MORRIS,N.GALLAGHER (N.GALLAGHER)	◆ OASIS / (C) (X) EPIC 78216	13
14	10	7	20	NAME / L.GIORDANO (J.RZEZNIK)	◆ GOO GOO OOLLS / (C) METAL BLADE 17758/WARNER BROS.	5
15	16	16	12	TONITE'S THA NIGHT ● / J.DUPRI (J.DUPRI,R.PARKER,K.HARRISON,T.CRUM,R.AIKENS,R.NEAL,C.SATCHELL)	◆ KRIS KROSS / (C) (D) (M) (T) RUFFHOUSE 78092/COLUMBIA	12
16	18	20	3	1979 / FLOOD,A.MOULDER,B.CORGAN (B.CORGAN)	◆ SMASHING PUMPKINS / (C) (D) VIRGIN 38534	16
17	17	17	21	ANYTHING ● / 3T (T.JACKSON,T.JACKSON,T.JACKSON)	◆ 3T / (C) (D) (T) MJJ 77913/550 MUSIC	16
18	12	10	28	BREAKFAST AT TIFFANY'S / D.CASTELL (T.PIPES)	◆ OEEP BLUE SOMETHING / (C) RAINMAKER 98138/INTERSCOPE	5
19	15	14	16	TIME / D.GEHMAN (M.BRYAN,D.FELBER,D.RUCKER,J.SONEFELD)	◆ HOOTIE & THE BLOWFISH / (C) (V) (X) ATLANTIC 87095	14
20	20	21	15	THE WORLO I KNOW / E.ROLAND,M.SERLETIC (E.ROLAND,R.CHILDRESS)	◆ COLLECTIVE SOUL / (C) (D) (V) ATLANTIC 87068	20
21	21	24	12	WONOER / N.MERCHANT (N.MERCHANT)	◆ NATALIE MERCHANT / (C) (D) ELEKTRA 64376/EEG	21
22	29	32	11	NO ONE ELSE / J.OLIVIER,S.COMBS (J.C.OLIVIER,S.COMBS,T.ROBINSON,DA BRAT)	◆ TOTAL / (C) (D) (M) (T) BAD BOY 7-9042/ARISTA	22
23	19	18	12	YOU'LL SEE / MADONNA,D.FOSTER (MADONNA,D.FOSTER)	◆ MAOONNA / (C) (D) (T) (V) (X) MAVERICK 17719/WARNER BROS.	6
24	26	27	12	SOON AS I GET HOME ● / C.THOMPSON,S.COMBS (F.EVANS,C.THOMPSON,S.COMBS)	◆ FAITH EVANS / (C) (D) (M) (T) (X) BAD BOY 7-9040/ARISTA	21
25	25	25	21	HOOK / S.THOMPSON,M.BARBIERO (J.POPPER)	◆ BLUES TRAVELER / (C) (V) (X) A&M 581176	25
26	24	22	27	TELL ME ● / B.P.WILSON (B.WILSON,A.LARRIEUX,D.BROWN)	◆ GROOVE THEORY / (C) (D) (T) (X) EPIC 77961	5
27	32	—	2	I WANT TO COME OVER / H.PADGHAM,M.ETHERIDGE (M.ETHERIDGE)	◆ MELISSA ETHERIDGE / (C) (D) ISLAND 854528	27
28	30	30	5	GLYCERINE / C.LANGER,A.WINSTANLEY,BUSH (G.ROSSDALE)	◆ BUSH / (C) TRAUMA 98088/INTERSCOPE	28
29	23	23	22	FANTASY ▲[2] / M.CAREY,D.HALL (M.CAREY,C.FRANTZ,T.WEYMOUTH,D.HALL,A.BELEW,S.STANLEY)	◆ MARIAH CAREY / (C) (D) (M) (T) (X) COLUMBIA 78043	1
30	22	19	15	OIGGIN' ON YOU ● / BABYFACE (BABYFACE)	◆ TLC / (C) (D) (M) (T) (X) LAFACE 2-4119/ARISTA	5
31	27	26	28	GANGSTA'S PARAOISE (FROM "OANGEROUS MINOS") ▲[2] / D.RASHEED (A.IVEY,JR.,L.SANDERS,D.RASHEED,S.WONDER)	◆ COOLIO FEAT. L.V. / (C) (D) MCA SOUNDTRACKS 55104/MCA	1
32	28	29	19	SET U FREE / G.ACOSTA (N.RENEE)	PLANET SOUL / (C) (T) (X) STRICTLY RHYTHM 12362	26
33	33	—	2	DON'T CRY / T.HORN (SEAL)	◆ SEAL / (C) (D) (V) ZTT 17708/WARNER BROS.	33
34	34	40	9	FU-GEE-LA / S.REMI (N.JEAN,S.MICHEL,L.HILL,A.MCGRIER,T.MARIE)	◆ FUGEES / (C) (M) (T) (X) RUFFHOUSE 78195/COLUMBIA	34
				★★★ GREATEST GAINER/SALES ★★★		
35	49	55	3	GET MONEY / EZ ELPEE (THE NOTORIOUS B.I.G., LITTLE KIM, L.PORTER, R.BEDFORD, R.AYERS, STRIPLIN)	◆ JUNIOR M.A.F.I.A. FEATURING THE NOTORIOUS B.I.G. / (C) (T) UNDEAS/BIG BEAT 98087/ATLANTIC	35
36	31	28	39	AS I LAY ME DOWN / S.LIPSON (S.B.HAWKINS)	◆ SOPHIE B. HAWKINS / (C) (D) COLUMBIA 77801	6
37	41	48	12	WE GOT IT / C.STOKES,S.MATHER (C.STOKES,S.MATHER,J.CARTER,A.TOUSSAINT)	◆ IMMATURE (FEATURING SMOOTH) / (C) (D) (T) MCA 55148	37
38	38	35	12	NATURAL ONE (FROM "KIOS") / W.GAGEL,L.BARLOW,J.DAVIS (W.GAGEL)	◆ FOLK IMPLOSION / (C) (D) LONDON 850435/ISLAND	29
				★★★ GREATEST GAINER/AIRPLAY ★★★		
39	58	78	3	ALL THE THINGS (YOUR MAN WON'T DO) (FROM "DON'T BE A MENACE...") / JOE,J.THOMPSON (JOE,J.THOMPSON,M.WILLIAMS)	◆ JOE / (C) (D) ISLAND 854530	39
40	46	46	6	CUMBERSOME / [illegible] T.MORRIS [illegible]	◆ SEVEN MARY THREE / MAMMOTH 98111/ATLANTIC	40
41	37	39	30	CARNIVAL / N.MERCHANT (N.MERCHANT)	◆ NATALIE MERCHANT / (C) (D) ELEKTRA 64414/EEG	10
42	42	44	5	FEELS SO GOOO (SHOW ME YOUR LOVE) / [illegible]	LINA SANTIAGO / [illegible] UNIVERSAL 56004	42
43	36	34	30	ONLY WANNA BE WITH YOU / O.GEHMAN (M.BRYAN,D.FELBER,D.RUCKER,J.SONEFELO)	◆ HOOTIE & THE BLOWFISH / (C) (V) ATLANTIC 87132	6
44	35	31	34	ROLL TO ME / A.CLAY (J.CURRIE)	◆ DEL AMITRI / (C) (X) A&M 581114	10
45	48	51	7	VISIONS OF A SUNSET (FROM "MR. HOLLAND'S OPUS") / S.STOCKMAN (S.STOCKMAN)	◆ SHAWN STOCKMAN / (C) (D) (X) POLYDOR 580962/A&M	45
46	52	45	4	LET'S PLAY HOUSE / DAT NIGGA DAZ (MICHEL'LE,SNOOP DOGGY DOGG,KURUPT,DAT NIGGA DAZ,NATE DOGG)	◆ THA DOGG POUND FEATURING MICHEL'LE / (C) (D) DEATH ROW 53230/INTERSCOPE	45
47	39	33	29	BACK FOR GOOD / C.PORTER,G.BARLOW (G.BARLOW)	◆ TAKE THAT / (C) (D) (V) ARISTA 1-2848	4
48	64	33	36	KISS FROM A ROSE (FROM "BATMAN FOREVER") ● / T.HORN (SEAL)	◆ SEAL / (C) (D) (V) ZTT/SIRE 17896/WARNER BROS.	6
49	43	37	24	RUNAWAY ● / J.JAM,T.LEWIS,J.JACKSON (J.JACKSON,J.HARRIS III,T.LEWIS)	◆ JANET JACKSON / (C) (D) (M) (T) (V) (X) A&M 581194	3
50	45	47	49	RUN-AROUND / S.THOMPSON,M.BARBIERO (J.POPPER)	◆ BLUES TRAVELER / (C) (V) (X) A&M 580982	3
51	59	64	4	WHO DO U LOVE / L.CAMPBELL (L.L.CAMPBELL,H.V.BENFORD)	◆ DEBORAH COX / (C) (D) (M) (T) (X) ARISTA 1-2950	51
52	61	61	9	WHERE DO U WANT ME TO PUT IT / J.JAM,T.LEWIS (J.HARRIS III,T.LEWIS,M.HORTON)	◆ SOLO / (C) (D) (T) (V) (X) PERSPECTIVE 587512/A&M	52
53	19	53	47	JUST A GIRL / M.WILDER (G.STEFANI,T.DUMONT)	◆ NO DOUBT / (C) TRAUMA 98116/INTERSCOPE	53
54	51	47	47	BULLET WITH BUTTERFLY WINGS ● / FLOOD,A.MOULDER,B.CORGAN (B.CORGAN)	◆ SMASHING PUMPKINS / (C) (D) VIRGIN 38522	22
55	47	43	17	BLESSEO / G.PENNY,E.JOHN (E.JOHN,B.TAUPIN)	◆ ELTON JOHN / (C) (D) (V) ROCKET 852394/ISLAND	34
56	40	36	10	I GOT IO/LONG ROAD / B.O'BRIEN (E.VEDDER)	PEARL JAM / (D) (V) EPIC 78199*	7
57	50	49	18	OREAMING OF YOU / G.ROCHE (F.GOLDE,T.SNOW)	SELENA / (C) (V) EMI LATIN 58490/EMI	22
58	56	50	17	LOVE U 4 LIFE / D.SWING (DEVANTE 4HISDAMNSELF)	◆ JOOECI / (C) (D) (T) UPTOWN 55133/MCA	31
59	54	52	15	RIOIN' LOW / R.PREUSS (R."RIKKO"PREUSS,D.WILSON)	◆ L.A.O. FEATURING OARVY TRAYLOR / (C) (D) (T) HOLLYWOOD 64004	47
60	60	60	4	EVERYOAY & EVERYNIGHT / FUNKMASTER FLEX (M.BRYANT)	◆ YVETTE MICHELLE / (C) (D) (T) LOUD 64489/RCA	60
61	64	56	18	I MISS YOU (COME BACK HOME) (FROM "NEW YORK UNOERCOVER") / HEAVY D (HEAVY D,T.ROBINSON)	◆ MONIFAH / (C) (M) (T) (X) UPTOWN 55107/UNIVERSAL	56
62	62	62	6	STAYIN' ALIVE / K.O'TOOLE,D.LONGWORTH (R.GIBB,B.GIBB,M.GIBB,R.LYTE)	◆ N-TRANCE / (C) (T) (X) RADIKAL 15562/AVEX-CRITIQUE	62
63	55	42	16	BEAUTIFUL LIFE / D.POP,M.MARTIN,JOKER (JOKER,J.BALLARD)	◆ ACE OF BASE / (C) (D) (M) (T) (V) (X) ARISTA 1-2889	15
64	57	54	15	YOU REMINO ME OF SOMETHING ▲ / R.KELLY (R.KELLY)	◆ R. KELLY / (C) (D) JIVE 42344	4
65	66	—	2	CAN'T BE WASTING MY TIME (FROM "DON'T BE A MENACE...") / BUTTNAKED TIM DAWG,MR.LEE (A.ANTOINE,A.EVANS,L.AUSTIN,T.PATTERSON,G.DUNCAN,LOST BOYZ,C.MARTIN)	◆ MONA LISA FEAT. LOST BOYZ / (C) (D) (T) ISLAND 854538	65
66	NEW ▶		1	LUCKY LOVE / D.POP,M.MARTIN,JOKER (JOKER,B.STEINBERG)	◆ ACE OF BASE / (C) (D) (M) (T) (V) (X) ARISTA 1-2979	66
87	63	—	2	PROMISES BROKEN / B.VIG,SOUL ASYLUM (D.MURPHY,M.PERLMAN)	◆ SOUL ASYLUM / (C) (D) (V) COLUMBIA 78215	63
88	65	58	12	TOO HOT / B.DOBBS (A.IVEY,B.DOBBS,G.BROWN)	◆ COOLIO / (C) (D) (T) TOMMY BOY 718	24
69	69	80	3	KEEP TRYIN' / B.P.WILSON (B.WILSON,A.LARRIEUX,L.LARRIEUX)	◆ GROOVE THEORY / (C) (D) (T) EPIC 78197	69
70	71	69	6	CAUGHT A LITE SNEEZE / T.AMOS (T.AMOS)	◆ TORI AMOS / (X) ATLANTIC 85519*	60
71	74	65	17	WHERE EVER YOU ARE / DENZIL FOSTER,T.MCELROY (DENZIL FOSTER,T.MCELROY)	◆ TERRY ELLIS / (C) (D) (X) EASTWEST 64361/EEG	52
72	77	67	20	CELL THERAPY / ORGANIZED NOIZE (ORGANIZED NOIZE,R.BARNETT,T.BURTON,C.GIPP,W.KNIGHTON)	◆ GOOOIE MOB / (C) (D) (M) (T) LAFACE 2-4113/ARISTA	39
73	90	—	2	I WILL SURVIVE / S.HURLEY (D.FEKARIS,F.J.PERREN)	◆ CHANTAY SAVAGE / (C) (D) (T) (X) RCA 64492	73
74	80	74	10	IT MATTERS TO ME / S.HENDRICKS (M.D.SANDERS,E.HILL)	◆ FAITH HILL / (C) (V) WARNER BROS. 17718	74
75	82	85	11	BEWARE OF MY CREW (FROM "A THIN LINE BETWEEN LOVE AND HATE") / SNOOP [illegible]	◆ L.B.C. CREW FEAT. TRAY D & SOUTH SENTRELL / (C) (D) (T) JAC-MAC 17722/WARNER BROS.	75
76	97	—	2	A THIN LINE BETWEEN LOVE & HATE / R.TROUTMAN (R.POINDEXTER,R.POINDEXTER,J.MEMBERS)	H-TOWN / (C) (D) JAC-MAC 17699/WARNER BROS.	76
77	73	68	17	SEXUAL HEALING / 20 FINGERS (M.GAYE,O.BROWN,D.RITZ)	MAX-A-MILLION / (C) (D) S.O.S. 14248/ZOO	60
78	67	59	20	WHO CAN I RUN TO ● / J.OUPRI (ROEBUCK,SIMMONS,ALSTIN JR.)	◆ XSCAPE / (C) (D) SO SO DEF 78056/COLUMBIA	8
79	72	79	6	ALL CRIEO OUT / A.MARANO (FULL FORCE)	OENINE WITH COLLAGE'S AOAM MARANO / (C) (X) VIPER 201/METROPOLITAN	72
80	81	82	16	I WILL REMEMBER YOU (FROM "THE BROTHERS MCMULLEN") / P.MARCHAND (S.MCLACHLAN,S.EGAN,D.MERENDA)	◆ SARAH MCLACHLAN / (C) (D) (X) ARISTA 1-2893	65
81	68	57	11	GET TOGETHER / A.ZIGMAN (C.POWERS)	BIG MOUNTAIN / (C) (D) GIANT 17750	44
82	70	70	6	ENERGY / P.[illegible] R."HUMPTY" VISSION (DEVONE,R."HUMPTY" VISSION,P.LORIMER,AMANDA C.)	DEVONE / (C) (D) (T) AQUA BOOGIE/WING [illegible]	70
83	79	76	17	CRUISIN' / O'ANGELO (W.ROBINSON,M.TAPLIN)	◆ O'ANGELO / (C) (D) (T) (X) EMI 58468	53
84	83	71	10	JUST TAH LET U KNOW / E.WRIGHT (E.WRIGHT,A.TROTTER,V.R.PACE)	◆ EAZY-E / (C) (D) (T) RUTHLESS 5532/RELATIVITY	45
85	93	—	2	NOT A ORY EYE IN THE HOUSE / R.NEVISON (D.WARREN)	◆ MEAT LOAF / (C) (D) (X) MCA 55174	85
86	78	72	15	THROW YOUR HANOS UP/GANGSTA'S PARAOISE / [illegible] SANDERS,S.WONDER)	◆ L.V. / (C) (T) (X) TOMMY BOY 7699	63
87	94	96	3	INSENSITIVE / E.CHERNEY (A.LOREE)	◆ JANN AROEN / (C) (X) A&M 581274	87
88	85	87	5	EVERYBOOY BE SOMEBOOY / D.RICHARDSON,D.JENKINS,S.B.WILSON (J.THOMAS,D.RICHARDSON,D.JENKINS)	◆ RUFFNECK FEATURING YAVAHN / (C) (T) (X) MAW 0004/STRICTLY RHYTHM	82
89	87	84	18	WE'VE GOT IT GOIN' ON / D.POP,M.MARTIN (D.POP,M.MARTIN,H.CRICHLOW)	◆ BACKSTREET BOYS / (C) (D) (T) JIVE 42329	69
90	84	73	13	WHEN LOVE & HATE COLLIOE / P.WOODROFFE,DEF LEPPARD (J.ELLIOTT,R.SAVAGE)	◆ OEF LEPPARO / (C) (D) (V) MERCURY 852424	58
91	75	75	4	LEFLAUR LEFLAH ESHKUSHKA / [illegible] BUSH,B.POWELL,S.PRICE,D.YATES)	◆ HELTAH SKELTAH AND O.G.C. AS THE FAB 5 / (C) (T) DUCK DOWN 53219/PRIORITY	75
92	95	88	7	CELEBRATION/TAKE YOUR CHANCE / BASE B. [illegible] TURA HARDISON)	◆ FUN FACTORY / (C) (T) (X) CURB EDEL 76972/CURB	88
93	96	86	17	HOOKEO ON YOU / [illegible] SOULSHOCK,K.KARLIN,A.MARTIN,K.JONES)	◆ SILK / (C) (D) (T) (X) ELEKTRA 64[illegible]/EEG	54
94	NEW ▶		1	TAKE A LOOK / RED HOT LOVER [illegible] S.BARNES,J.C.OLIVIER,T.ROBINSON,D.PORTER)	◆ J'SON / [illegible]	94
95	86	—	2	MICROPHONE MASTER / EASY MO BEE [illegible] O.HARVEY JR.)	◆ DAS EFX (FEATURING MOBB DEEP) / (C) (T) (X) EASTWEST 64[illegible]/EEG	86
96	92	90	20	MAGIC CARPET RIDE / [illegible]	◆ THE MIGHTY DUB KATS / (C) (T) (X) SMILE 90[illegible]/FFRR/ISLE	58
97	99	94	12	EAST 1999 / D.J.U-NEEK (BONE,D.J.U-NEEK,TONY C.)	◆ BONE THUGS-N-HARMONY / (C) (D) (T) RUTHLESS 6332/RELATIVITY	62
19	37	47	6	FREE AS A BIRD / [illegible] MCCARTNEY [illegible] (LENNON,MCCARTNEY,G.HARRISON,R.STARKEY)	◆ THE BEATLES / [illegible] APPLE [illegible]	6
99	19	61	19	AUTOMATIC LOVER (CALL FOR LOVE) / J.WIND [illegible] THE BERMAN BROTHERS (J.WIND,[illegible] O.JEGLITZA)	◆ REAL MCCOY / (C) (D) (M) (T) ARISTA 1-2876	52
100	88	83	19	I'D LIE FOR YOU (AND THAT'S THE TRUTH) ● / R.NEVISON (D.WARREN)	◆ MEAT LOAF / (C) (D) (X) MCA 55134	13

◯ Records with the greatest airplay and sales gains this week. ◆ Videoclip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability.

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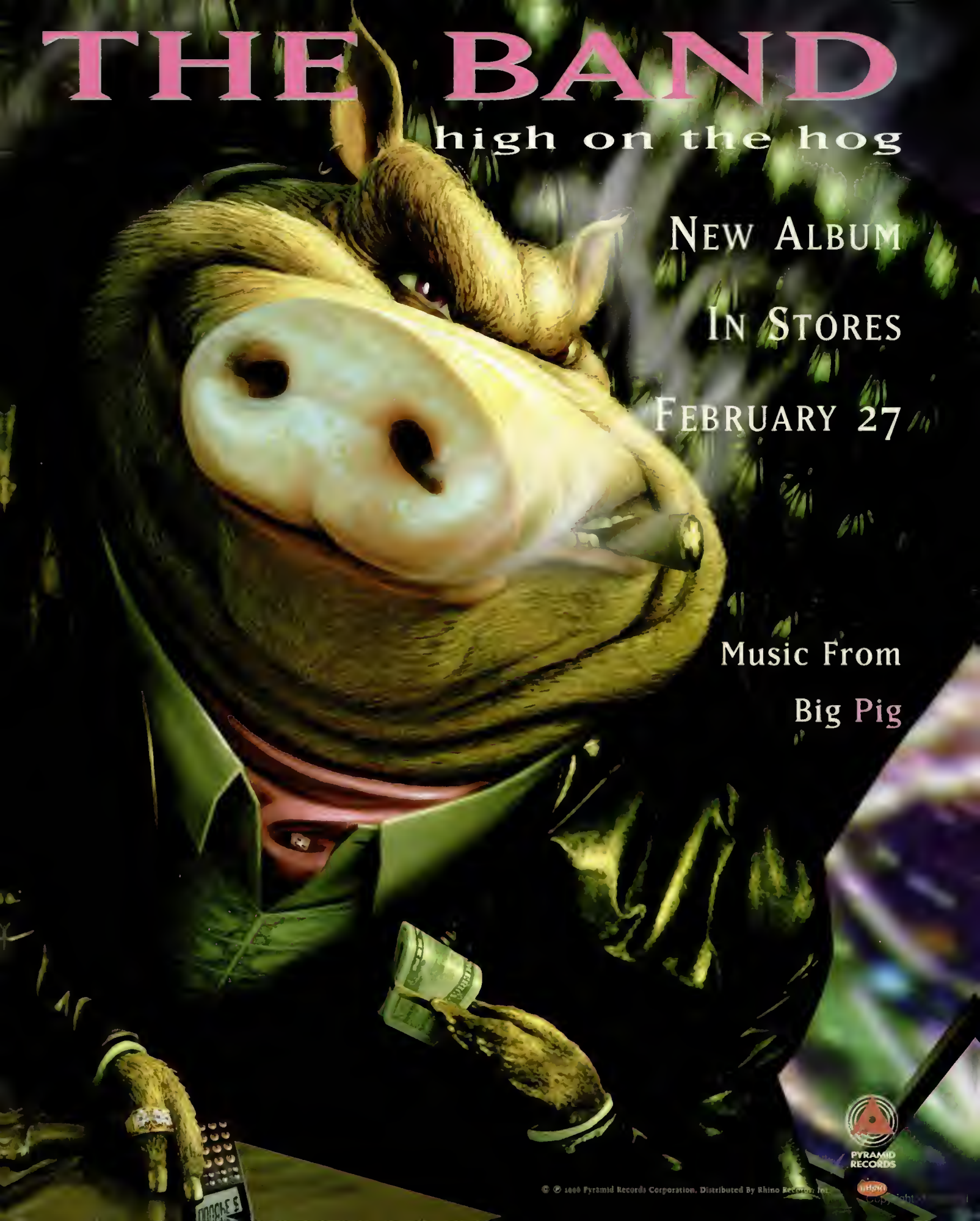
THE BAND
high on the hog
NEW ALBUM
IN STORES
FEBRUARY 27
Music From
Big Pig
PYRAMID RECORDS
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THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

FOR WEEK ENDING FEBRUARY 24, 1996

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				★ ★ ★ NO . 1/GREATEST GAINER ★ ★ ★		
1	2	3	35	ALANIS MORISSETTE ▲⁶ MAVERICK/REPRISE 45901/WARNER BROS. (10 98/15 98) HS 3 weeks at No. 1	JAGGED LITTLE PILL	1
2	1	1	13	SOUNDTRACK ▲⁴ ARISTA 18796 (10 98/16 98)	WAITING TO EXHALE	1
3	4	4	19	MARIAH CAREY ▲⁵ COLUMBIA 66700 (10 98 EQ/16 98)	DAYDREAM	1
4	5	5	19	OASIS ▲ EPIC 67351 (10 98 EQ/16 98)	(WHAT'S THE STORY) MORNING GLORY?	4
5	6	7	50	SHANIA TWAIN ▲⁴ MERCURY NASHVILLE 522886 (10 98 EQ/16 98) HS	THE WOMAN IN ME	5
6	7	6	57	BUSH ▲⁴ TRAUMA/INTERSCOPE 92531/AG (10 98/15 98) HS	SIXTEEN STONE	4
7	8	8	83	HOOTIE & THE BLOWFISH ▲¹² ATLANTIC 82613*/AG (10 98/16 98) HS	CRACKED REAR VIEW	1
8	3	—	2	EAZY-E RUTHLESS 5504*/RELATIVITY (10 98/16 98)	STR8 OFF THA STREETZ OF MUTHAPHU**IN COMPTON	3
9	10	9	10	ENYA REPRISE 46106/WARNER BROS. (11 98/17 98)	THE MEMORY OF TREES	9
10	12	14	26	THE PRESIDENTS OF THE UNITED STATES OF AMERICA ▲ COLUMBIA 67291 (9 98 EQ/16 98) HS	THE PRESIDENTS OF THE UNITED STATES OF AMERICA	10
11	11	10	16	SMASHING PUMPKINS ▲ VIRGIN 40861 (19 98/22 98)	MELLON COLLIE AND THE INFINITE SADNESS	1
12	9	2	3	TORI AMOS ATLANTIC 82862*/AG (10 98/16 98)	BOYS FOR PELE	2
13	14	13	25	JOAN OSBORNE ▲ BLUE GORILLA 526699/MERCURY (10 98 EQ/16 98) HS	RELISH	13
14	15	12	13	R. KELLY ▲² JIVE 41579* (10 98/16 98)	R. KELLY	1
15	13	11	16	ALAN JACKSON ▲² ARISTA 18801 (10 98/16 98)	THE GREATEST HITS COLLECTION	5
16	18	15	34	NATALIE MERCHANT ▲² ELEKTRA 61745/EEG (10 98/16 98)	TIGERLILY	13
17	17	18	12	GARTH BROOKS ▲² CAPITOL NASHVILLE 32080 (10 98/16 98)	FRESH HORSES	2
18	20	19	63	BLUES TRAVELER ▲⁴ A&M 540265 (10 98/17 98)	FOUR	8
19	16	16	65	TLC ▲⁴ LAFACE 26009/ARISTA (10 98/16 98)	CRAZYSEXYCOOL	3
20	21	20	12	LL COOL J ▲ DEF JAM/RAL 523845*/ISLAND (10 98/17 98)	MR. SMITH	20
21	23	21	5	KRIS KROSS RUFFHOUSE 67441*/COLUMBIA (9 98 EQ/15 98)	YOUNG, RICH AND DANGERDUS	15
22	22	17	14	MADONNA ▲ MAVERICK 46100/WARNER BROS. (10 98/17 98)	SOMETHING TO REMEMBER	6
23	24	22	14	COOLIO TOMMY BOY 1141* (11 98/16 98)	GANGSTA'S PARADISE	11
24	26	25	17	SEVEN MARY THREE ● MAMMOTH/ATLANTIC 92633/AG (10 98/15 98) HS	AMERICAN STANDARD	24
25	40	59	32	D'ANGELO ▲ EMI 32629 (9 98/13 98)	BROWN SUGAR	25
26	25	23	18	GREEN DAY ▲ REPRISE 46046*/WARNER BROS. (10 98/16 98)	INSOMNIAC	2
27	27	24	5	SOUNDTRACK ISLAND 524146* (10 98/16 98)	DON'T BE A MENACE TO SOUTH CENTRAL...	18
28	28	27	25	GOO GOO DOLLS ▲ WARNER BROS. 45750 (9 98/15 98) HS	A BOY NAMED GOO	27
29	34	29	15	THA DOGG POUND ▲² DEATH ROW/INTERSCOPE 50546*/PRIORITY (10 98/16 98) HS	DOGG FOOD	1
30	30	35	7	EVERCLEAR TIM KERR 30929*/CAPITOL (9 98/13 98) HS	SPARKLE AND FADE	30
				★ ★ ★ HOT SHOT DEBUT ★ ★ ★		
31	NEW ▶		1	NEIL DIAMOND COLUMBIA 67382 (10 98 EQ/16 98)	TENNESSEE MOON	31
32	42	57	4	LA BOUCHE RCA 66759 (9 98/15 98)	SWEET DREAMS	32
33	39	34	13	MELISSA ETHERIDGE ▲ ISLAND 524154 (10 98/17 98)	YOUR LITTLE SECRET	6
34	29	31	24	FAITH HILL ● WARNER BROS. 45872 (10 98/16 98)	IT MATTERS TO ME	29
35	32	26	71	DAVE MATTHEWS BAND ▲⁴ RCA 66449 (9 98/15 96)	UNDER THE TABLE AND DREAMING	11
36	36	36	29	BONE THUGS-N-HARMONY ▲² RUTHLESS 5539*/RELATIVITY (10 98/15 98)	E. 1999 ETERNAL	1
37	37	39	30	MONICA ▲ ROWDY 37006*/ARISTA (10 98/15 98)	MISS THANG	36
38	33	28	12	VINCE GILL ▲ MCA 11394 (10 98/16 98)	SOUVENIRS	11
39	19	—	2	MINISTRY WARNER BROS. 45838* (10 98/16 98)	FILTH PIG	19
40	38	47	84	SEAL ▲³ ZTT/SIRE 45415/WARNER BROS. (10 98/15 98)	SEAL	15
41	41	42	48	COLLECTIVE SOUL ▲⁴ ATLANTIC 82745/AG (10 98/16 98)	COLLECTIVE SOUL	23
42	51	64	3	SOUNDTRACK POLYDOR 529508/A&M (10 98/16 98)	MR. HOLLAND'S OPUS	42
43	35	32	14	ALICE IN CHAINS ▲ COLUMBIA 67246* (10 98 EQ/16 98)	ALICE IN CHAINS	1
44	67	89	4	THE TONY RICH PROJECT LAFACE 26022/ARISTA (10 98/15 98)	WORDS	44
45	44	43	16	OZZY OSBOURNE ▲ EPIC 67091 (10 98 EQ/16 98)	OZZMOSIS	4
46	47	38	14	QUINCY JONES ● QWEST 45875/WARNER BROS. (10 98/16 98)	Q'S JOOK JOINT	32
47	31	37	3	TRACY LAWRENCE ATLANTIC 82866/AG (10 98/15 98)	TIME MARCHES ON	31
48	45	51	61	GARTH BROOKS ▲⁴ CAPITOL NASHVILLE 29689 (10 98/15 98)	THE HITS	1
49	58	68	8	EVERYTHING BUT THE GIRL ATLANTIC 82605/AG (10 98/15 98)	AMPLIFIED HEART	49
50	61	58	29	VARIOUS ARTISTS ● TOMMY BOY 1137 (10 98/15 98)	JOCK JAMS VOL. 1	30
51	52	70	4	NO DOUBT TRAUMA/INTERSCOPE 92580/AG (10 98/15 98) HS	TRAGIC KINGDOM	51
52	57	58	25	SOUNDTRACK ▲ TVT 6110 (9 98/16 98)	MORTAL KOMBAT	10
53	66	66	22	SOLO ● PERSPECTIVE 549017/A&M (10 98/16 98)	SOLO	53
54	59	59	12	VARIOUS ARTISTS TOMMY BOY 1139 (11 98/15 98)	MTV PARTY TO GO VOLUME 8	47
55	53	41	33	SILVERCHAIR ▲¹ EPIC 67247 (10 98 EQ/16 98) HS	FROGSTOMP	5
56	40	33	18	JANET JACKSON ▲⁴ A&M 540399* (11 98/17 98)	DESIGN OF A DECADE 1986/1996	3
57	52	40	18	DEF LEPPARD ● MERCURY 528718 (10 98 EQ/16 98)	VAULT - GREATEST HITS 1980-1995	15
58	48	66	19	REBA MCENTIRE ▲ MCA 11264 (10 98/16 98)	STARTING OVER	5
59	50	77	66	EAGLES ▲⁷ GEFFEN 24725 (12 98/17 98)	HELL FREEZES OVER	1
60	49	49	25	DEEP BLUE SOMETHING ● RAINMAKER/INTERSCOPE 92608/AG (10 98/15 98) HS	HOME	46
61	55	48	21	TIM MCGRAW ▲² CURB 77800 (10 98/16 98)	ALL I WANT	4
62	72	60	22	RED HOT CHILI PEPPERS ▲ WARNER BROS. 45733 (10 98/16 98)	ONE HOT MINUTE	4
63	65	50	70	SOUNDTRACK ▲⁵ MCA 11103* (10 98/16 98)	PULP FICTION	21
64	56	46	21	MICHAEL BOLTON ▲⁴ COLUMBIA 67300 (10 98 EQ/16 98)	GREATEST HITS 1985-1995	5
65	81	—	2	VARIOUS ARTISTS RCA VICTOR 62707 (10 98/16 98)	SONGS OF WEST SIDE STORY	65
66	76	79	14	GOODIE MOB LAFACE 26018/ARISTA (10 98/15 98)	SOUL FOOD	45
67	60	45	12	THE BEATLES APPLE 34445*/CAPITOL (19 95/31 98)	ANTHOLOGY 1	1
68	46	30	3	THE D.D.C. GIANT 24627/WARNER BROS. (10 98/16 98)	HELTER SKELTER	30
69	64	56	29	SOUNDTRACK ▲⁴ MCA SOUNDTRACKS 11228*/MCA (10 98/17 98)	DANGEROUS MINDS	1
70	78	71	30	XSCAPE ▲ SO SO DEF 67022*/COLUMBIA (10 98 EQ/15 98)	OFF THE HOOK	23
71	70	52	94	LIVE ▲⁵ RADIOACTIVE 10997*/MCA (10 98/16 98)	THROWING COPPER	1
72	73	72	27	KORN ● IMMORTAL 66633/EPIC (10 98 EQ/15 98) HS	KORN	72
73	54	44	13	ACE OF BASE ▲ ARISTA 18806 (10 98/16 98)	THE BRIDGE	29
74	80	76	13	TRACY CHAPMAN ELEKTRA 61850/EEG (10 98/16 98)	NEW BEGINNING	58
75	74	73	44	WHITE ZOMBIE ▲ GEFFEN 24806* (10 98/16 96)	ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION	6
76	75	61	5	SOUNDTRACK COLUMBIA 67522 (10 98 EQ/16 98)	DEAD MAN WALKING	61
77	69	80	76	BOYZ II MEN ▲⁶ MOTOWN 530323 (10 98/16 98)	II	1
78	84	83	68	BOB SEGER & THE SILVER BULLET BAND ▲⁴ CAPITOL 30334* (10 98/15 98)	GREATEST HITS	8
79	71	67	25	RANCID ● EPITAPH 86444* (8 98/13 98)	...AND OUT COME THE WOLVES	45
80	100	116	5	SPACEHOG HIFI/SIRE 61834/EEG (10 98/15 98) HS	RESIDENT ALIEN	80
81	77	63	15	CYPRESS HILL ▲ RUFFHOUSE 66991*/COLUMBIA (10 98 EQ/16 98)	CYPRESS HILL III (TEMPLE OF BOOM)	3
82	83	78	24	FAITH EVANS ● BAD BOY 73003*/ARISTA (10 98/15 96)	FAITH	22
83	68	55	14	BOYZ II MEN MOTOWN 530584* (10 98/16 98)	THE REMIX COLLECTION	17
84	92	90	10	IMMATURE MCA 11385* (9 98/15 98)	WE GOT IT	76
85	88	88	20	SOUNDTRACK ● REPRISE 46008/WARNER BROS. (10 98/16 98)	FRIENDS	41
86	91	81	12	DC TALK ● FOREFRONT 25140/CHORDANT (10 98/16 98)	JESUS FREAK	16
87	98	96	17	CLAY WALKER GIANT 24640/WARNER BROS. (10 98/15 98)	HYPNOTIZE THE MOON	57
88	85	74	30	SELENA ▲⁴ EMI LATIN 34123/EMI (10 98/16 96)	DREAMING OF YOU	1
89	86	69	5	VAN MORRISON WITH GEORGIE FAME & FRIENDS VERVE 529136 (10 98/16 98)	HOW LONG HAS THIS BEEN GOING ON	55
90	87	75	29	TOADIES ● INTERSCOPE 92402/AG (10 98/15 98) HS	RUBBERNECK	56
				★ ★ ★ PACESETTER ★ ★ ★		
91	198	—	2	SOUNDTRACK MILAN 35739 (9 98/15 98)	BED OF ROSES	91
92	79	62	12	DON HENLEY GEFFEN 24834 (10 98/16 98)	ACTUAL MILES HENLEY'S GREATEST HITS	48
93	99	97	32	FOO FIGHTERS ● ROSWELL 34027*/CAPITOL (10 98/16 98)	FOO FIGHTERS	23
94	118	124	21	JUNIOR M.A.F.I.A. UNDEAS/BIG BEAT 92614*/AG (10 98/15 98)	CONSPIRACY	8
95	97	93	25	COLLIN RAYE ● EPIC 67033 (10 98 EQ/15 98)	I THINK ABOUT YOU	40
96	90	98	3	PATTY LOVELESS EPIC 67269 (10 98 EQ/15 98)	TROUBLE WITH THE TRUTH	90
97	103	129	72	BRANDY ▲² ATLANTIC 82610/AG (9 98/15 96)	BRANDY	20
98	95	92	30	JEFF FOXWORTHY ▲⁴ WARNER BROS. 45856 (10 98/16 98)	GAMES REDNECKS PLAY	8
99	101	91	15	VARIOUS ARTISTS LAVA 92604/AG (10 98/16 98)	TAPESTRY REVISITED: A TRIBUTE TO CAROLE KING	53
100	94	86	10	VARIOUS ARTISTS MCA 11348* (10 98/16 98)	SATURDAY MORNING CARTOONS GREATEST HITS	67
101	63	—	2	NOFX EPITAPH 86457* (9 98/14 98)	HEAVY PETTING ZOO	63
102	93	87	46	JOHN MICHAEL MONTGOMERY ▲⁴ ATLANTIC 82728/AG (10 98/16 98)	JOHN MICHAEL MONTGOMERY	5
103	96	85	20	AC/DC ▲ EASTWEST 61780*/EEG (10 98/16 98)	BALLBREAKER	4
104	102	95	22	TRAVIS TRITT ● WARNER BROS. 46001 (10 98/16 98)	GREATEST HITS - FROM THE BEGINNING	21
105	106	106	235	METALLICA ▲⁴ ELEKTRA 61113*/EEG (10 98/15 98)	METALLICA	1
106	89	66	3	SOUNDTRACK EPIC SOUNDTRAX 67523 (10 98 EQ/16 98)	FROM DUSK TILL DAWN	89
107	106	102	22	GEORGE STRAIT ▲⁵ MCA 11263 (39 98/49 98)	STRAIT OUT OF THE BOX	43
108	107	108	27	DAVID LEE MURPHY ● MCA 11044 (10 98/15 98) HS	OUT WITH A BANG	52

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 album units (250,000 for EPs). ▲ RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated by a numeral following the symbol. *Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 1996, Billboard/BPI Communications, and SoundScan, Inc.

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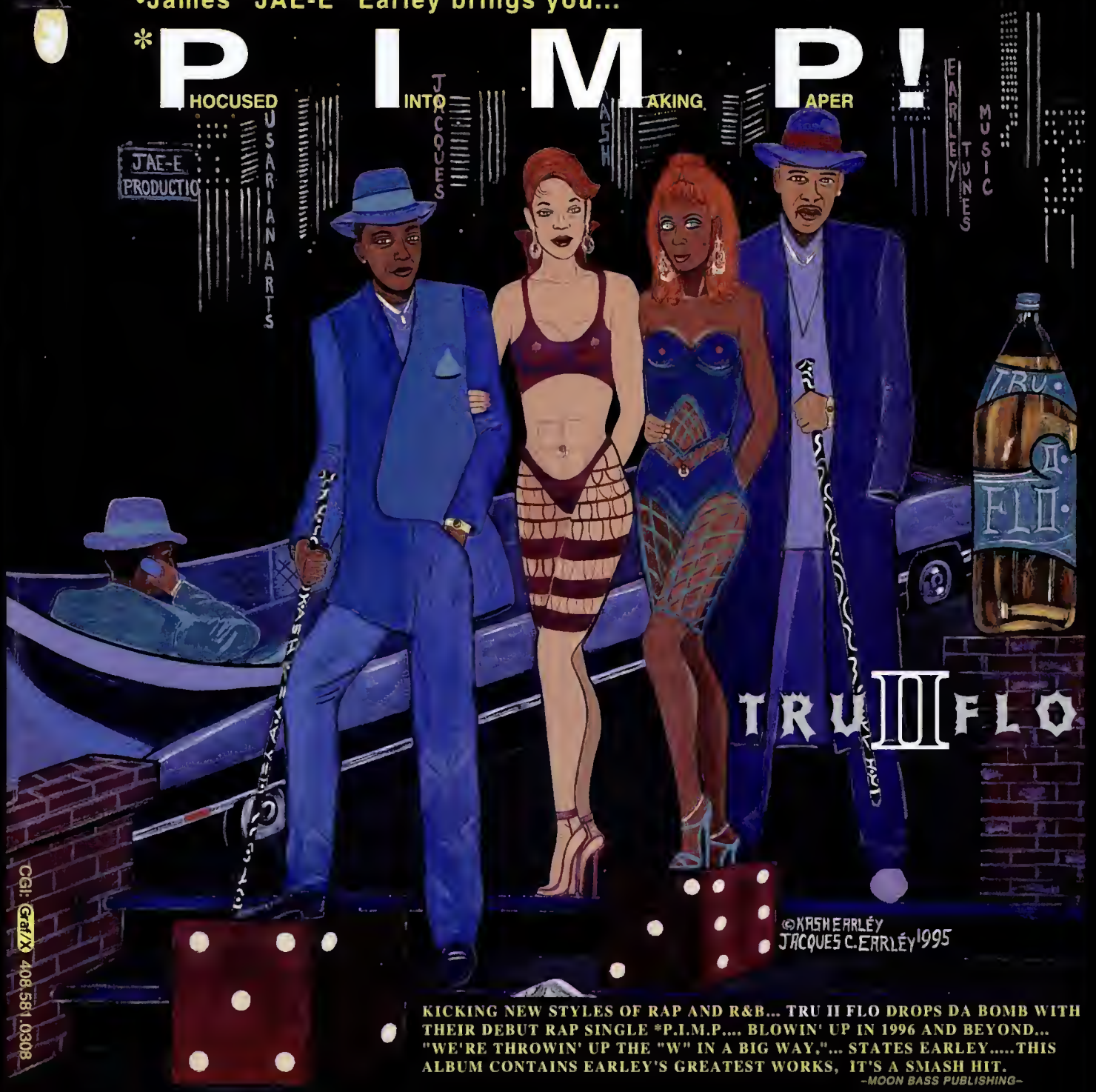

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Billboard. 200 continued

FOR WEEK ENDING FEBRUARY 24, 1996

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
109	110	108	44	**SOUNDTRACK** ▲ PRIORITY 53959* (10.98/15.98)	FRIDAY	1
110	111	122	20	**GERALD LEVERT & EDDIE LEVERT, SR.** ● EASTWEST 61859/EEG (10.98/15.98)	FATHER AND SON	20
111	116	144	169	**KENNY G** ▲[10] ARISTA 18646 (10.98/15.98)	BREATHLESS	1
112	106	151	15	**VARIOUS ARTISTS** TOMMY BOY 1138 (11.98/15.98)	MTV PARTY TO GO VOLUME 7	54
113	82	—	2	**AIMEE MANN** DGC 24951/GEFFEN (10.98/16.98)	I'M WITH STUPID	82
114	114	114	14	**THE CLICK** SICK WID' IT 41562/JIVE (10.98/15.98)	GAME RELATED	21
115	111	111	20	**JODECI** ▲ UPTOWN 11258*/MCA (10.98/16.98)	THE SHOW, THE AFTER PARTY, THE HOTEL	2
116	NEW ▶		1	**VARIOUS ARTISTS** COLUMBIA 67565 (10.98 EQ/17.98)	1996 GRAMMY NOMINEES	116
117	121	120	15	**EIGHTBALL & MJG** ● SUAVE 1521*/RELATIVITY (10.98/16.98)	ON TOP OF THE WORLD	8
118	104	84	13	**ROLLING STONES** ▲ VIRGIN 41040* (10.98/17.98)	STRIPPED	9
119	NEW ▶		1	**VARIOUS ARTISTS** DECCA 11260/MCA (10.98/16.98)	NOT FADE AWAY (REMEMBERING BUDDY HOLLY)	119
120	150	—	2	**VARIOUS ARTISTS** COLD FRONT 6218/K-TEL (8.98/14.98)	CLUB MIX '96 VOLUME 1	120
121	122	118	208	**ENYA** ▲[4] REPRISE 26775/WARNER BROS. (10.98/16.98)	SHEPHERD MOONS	17
122	105	103	15	**STEVIE RAY VAUGHAN & DOUBLE TROUBLE** EPIC 66217* (10.98 EQ/16.98)	GREATEST HITS	39
123	131	135	18	**SOUNDTRACK** CAPITOL 32617 (10.98/16.98)	CLUELESS	49
124	115	105	14	**GENIUS/GZA** ● GEFFEN 24813* (10.98/16.98)	LIQUID SWORDS	9
125	165	177	65	**ABBA** ▲ POLYDOR 517007/ISLAND (10.98/17.98)	GOLD	63
126	119	117	13	**SILK** ELEKTRA 61849/EEG (10.98/16.98)	SILK	46
127	120	113	16	**BOB SEGER & THE SILVER BULLET BAND** ● CAPITOL 99774* (10.98/16.98)	IT'S A MYSTERY	27
128	123	107	82	**VINCE GILL** ▲[3] MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	6
129	113	99	28	**BRYAN WHITE** ● ASYLUM 61642/EEG (9.98/15.98) [HS]	BRYAN WHITE	88
130	129	119	19	**TERRI CLARK** MERCURY NASHVILLE 526991 (10.98 EQ/16.98) [HS]	TERRI CLARK	119
131	140	136	9	**VARIOUS ARTISTS** LOUD 66805*/RCA (10.98/15.98)	FUNKMASTER FLEX: 60 MINUTES OF FUNK	108
132	124	114	27	**SOPHIE B. HAWKINS** ● COLUMBIA 53300 (10.98 EQ/16.98)	WHALER	65
133	136	128	14	**GROOVE THEORY** EPIC 57421* (10.98 EQ/15.98)	GROOVE THEORY	69
134	134	126	20	**THE MAVERICKS** MCA 11257* (10.98/15.98)	MUSIC FOR ALL OCCASIONS	58
135	126	115	20	**LISA LOEB & NINE STORIES** ● GEFFEN 24734 (10.98/16.98)	TAILS	30
136	128	132	5	**KENNY WAYNE SHEPHERD** GIANT 24621/WARNER BROS. (10.98/15.98) [HS]	LEDBETTER HEIGHTS	125
137	133	125	13	**MEAT LOAF** ▲ MCA 11341 (10.98/16.98)	WELCOME TO THE NEIGHBORHOOD	17
138	130	127	105	**GREEN DAY** ▲[4] REPRISE 45529*/WARNER BROS. (9.98/15.98) [HS]	DOOKIE	2
139	125	109	53	**ALISON KRAUSS** ▲ ROUNDER 0325* (9.98/15.98) [HS]	NOW THAT I'VE FOUND YOU: A COLLECTION	13
140	142	152	84	**SOUNDTRACK** ▲[7] EPIC SOUNDTRAX 66329/EPIC (15.98 EQ/24.98)	FORREST GUMP	2
141	149	140	176	**QUEEN** ▲ HOLLYWOOD 61265 (10.98/17.98)	GREATEST HITS	11
142	112	82	12	**BRUCE SPRINGSTEEN** COLUMBIA 67484* (10.98 EQ/16.98)	THE GHOST OF TOM JOAD	11
143	155	179	6	**3T** MJJ/550 MUSIC 57450/EPIC (10.98 EQ/15.98) [HS]	BROTHERHOOD	143
144	148	149	312	**ORIGINAL LONDON CAST** ▲[7] POLYDOR 831563*/A&M (10.98 EQ/17.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
145	147	161	257	**ENIGMA** ▲[3] CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6
146	145	138	37	**SOUNDTRACK** ▲[3] WALT DISNEY 60874 (10.98/16.98)	POCAHONTAS	1
147	153	142	102	**YANNI** ▲[3] PRIVATE MUSIC 82116 (10.98/15.98)	LIVE AT THE ACROPOLIS	5
148	139	141	101	**NINE INCH NAILS** ▲[2] NOTHING/TVT/INTERSCOPE 92346/AG (10.98/16.98)	THE DOWNWARD SPIRAL	2
149	199	—	2	**SOUNDTRACK** I.R.S. 36071 (9.98/15.98)	LEAVING LAS VEGAS	149
150	132	123	71	**THE CRANBERRIES** ▲[3] ISLAND 524050 (10.98/17.98)	NO NEED TO ARGUE	6
151	138	131	117	**TOM PETTY & THE HEARTBREAKERS** ▲[4] MCA 10813 (10.98/17.98)	GREATEST HITS	5
152	180	189	8	**JARS OF CLAY** ESSENTIAL/SILVERTONE 41580/JIVE (10.98/15.98) [HS]	JARS OF CLAY	146
153	173	—	11	**RADIOHEAD** CAPITOL 29626 (10.98/15.98)	THE BENDS	147
154	137	121	11	**EAZY-E** RUTHLESS 50544/PRIORITY (10.98/16.98)	ETERNAL E	84
155	144	148	60	**SADE** ▲[2] EPIC 66686* (10.98 EQ/16.98)	THE BEST OF SADE	1
156	151	160	115	**MARIAH CAREY** ▲[3] COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
157	160	148	125	**MELISSA ETHERIDGE** ▲[2] ISLAND 848660 (10.98/17.98)	YES I AM	16
158	114	151	26	**MICHAEL W. SMITH** ● REUNION 83953/ARISTA (10.98/15.98)	I'LL LEAD YOU HOME	16
159	166	199	11	**MYSTIKAL** BIG BOY 41581/JIVE (10.98/15.98) [HS]	MIND OF MYSTIKAL	103
160	148	139	10	**SPICE 1** JIVE 41583 (10.98/15.98)	1990 SICK	30
161	141	153	18	**GARBAGE** ALMO SOUNDS 80004*/GEFFEN (10.98/16.98) [HS]	GARBAGE	127
162	167	167	26	**BRIAN MCKNIGHT** ● MERCURY 528280 (10.98 EQ/16.98)	I REMEMBER YOU	22
163	146	154	22	**BLACKHAWK** ● ARISTA 18792 (10.98/15.98)	STRONG ENOUGH	22
164	175	—	2	**LINDA OAVIS** ARISTA 18804 (9.98/15.98) [HS]	SOME THINGS ARE MEANT TO BE	164
165	152	145	20	**MARTINA MCBRIDE** RCA 66509 (9.98/15.98)	WILD ANGELS	77
166	179	174	37	**CHRIS ISAAK** ● REPRISE 45845/WARNER BROS. (10.98/15.98)	FOREVER BLUE	31
167	162	167	10	**VARIOUS ARTISTS** SPARROW 51516 (15.98/17.98)	WOW-1996	144
168	135	112	34	**MICHAEL JACKSON** ▲[4] EPIC 59000* (23.98 EQ/32.98)	HISTORY: PAST, PRESENT AND FUTURE BOOK I	1
169	154	130	30	**BETTE MIDLER** ● ATLANTIC 82823/AG (10.98/16.98)	BETTE OF ROSES	45
170	170	159	42	**WADE HAYES** ● COLUMBIA 66412 (9.98 EQ/15.98) [HS]	OLD ENOUGH TO KNOW BETTER	99
171	159	150	91	**OFFSPRING** ▲[2] EPITAPH 86432* (8.98/14.98) [HS]	SMASH	4
172	RE-ENTRY		3	**VARIOUS ARTISTS** MADACY 4902 (4.98/9.98)	LOVE SONGS FROM THE MOVIES	51
173	185	171	21	**AL GREEN** THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	127
174	184	168	103	**CELINE DION** ▲[3] 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	4
175	156	137	16	**AARON TIPPIN** RCA 66740 (9.98/15.98)	TOOL BOX	63
176	164	155	99	**TIM MCGRAW** ▲[4] CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
177	157	146	45	**ELTON JOHN** ▲ ROCKET 526915/ISLAND (10.98/17.98)	MADE IN ENGLAND	13
178	158	156	97	**SARAH MCLACHLAN** ▲ NETTWERK 18725/ARISTA (9.98/15.98) [HS]	FUMBLING TOWARDS ECSTASY	50
179	161	134	31	**SHAGGY** ● VIRGIN 40158* (10.98/15.98)	BOOMBASTIC	34
180	172	147	11	**THE PHARCYDE** DELICIOUS VINYL 35102*/CAPITOL (9.98/15.98)	LABCABINCALIFORNIA	37
181	158	162	217	**PEARL JAM** ▲[3] EPIC 47857* (10.98 EQ/16.98) [HS]	TEN	2
182	182	170	221	**NIRVANA** ▲[7] DGC 24425*/GEFFEN (10.98/15.98)	NEVERMIND	1
183	177	163	33	**LORRIE MORGAN** ● BNA 66508 (10.98/15.98)	GREATEST HITS	46
184	178	133	43	**RUSTED ROOT** ● MERCURY 522713 (10.98 EQ/16.98) [HS]	WHEN I WOKE	51
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SEIKO SEES THE 'FUTURE' IN A&M

(Continued from page 1)

Future," a new English-language album by the Japanese pop superstar, who co-wrote and co-produced most of the set with Robbie Nevil.

As a curtain-raiser, A&M will issue a dance-skewed single, "Let's Talk About It," remixed by Jorge "G.Man" Corante, April 23.

The singer and her North American manager, Ron Weisner, both acknowledge that the task ahead of them is a formidable one, because American audiences have traditionally been resistant to music by stars from other countries.

"I don't think there's been any major Japanese artist that's been successful from a career standpoint in the U.S.," Weisner says. "And I guess to some extent what we're trying to do—and I don't want to sound cold and callous—is to pull off the impossible... If we can get this out there and not be prejudged, we stand a great shot at being successful. The idea is to say to people, 'Hey, judge this music on its merits.' "

Seiko says, "I love [the] challenge. I love to do something new. I want to be the first person to do something new. I don't know any Japanese people to do this before, so I want to be the first person to do this, to be a success."

The vocalist has already enjoyed notable success in her own country; in fact, the magnitude of her popularity overseas may be confounding to Americans, who find little basis for comparison.

Born Noriko Kanda, Seiko, now 32, was discovered in her homeland at age 16, when she entered a "Miss 17" talent contest sponsored by Sony Music. "They said, 'Just send your picture and tape, and you can be a star,' " she recalls. "I just sent them, and it happened."

CUTE 'IDOL' SINGER

At the insistence of her parents, she did not begin her recording career until 1980, when she graduated from high school. Recording as Seiko Matsuda, she began her career as a typically cute "idol" singer.

Her first single gained immediate exposure in a TV spot for a Japanese candy company. Incredibly, her third single, "Kaze Wa Akiiro," became the first of 24 consecutive No. 1 songs in Japan between 1980 and 1988. Her best-selling albums were 1983's "Utopia" and "Canary," each of which sold 900,000 units.

During her 16-year career, she has shown remarkable longevity in a national business dominated by here-today-gone-tomorrow pop idols.

Her annual Japanese tours are lavish affairs characterized by mammoth sets, elaborate lighting, and innumerable costume changes. On the road, Seiko carries a crew and troupe of 65; 10 trucks haul her gear from venue to venue.

She has starred in five Japanese feature films and hosted her own weekly TV variety show for two years.

As the '90s began, Seiko's demure, innocent image began to change, both offstage and on. Her personal life attracted the scrutiny of Japanese scandal sheets, while her 1995 Sony single "It's Style" was accompanied by a video that found the scantily clad singer wrapping her torso around a pole like a dancer in "Showgirls." Today, she admits with a giggle that the video "shocked" her fans.

She remains one of Japan's highest-profile celebrities. When she dares to venture into a well-traveled public place, she is routinely mobbed.

When a magazine or newspaper writes a banner headline with the name "Seiko"—a common-enough Japanese name—there's no doubt to whom it refers. In a country where women are supposed to stay in the background, she is a role model for assertive women.

Seiko is not an entirely unknown entity in America, but her first attempt to crack the English-speaking market failed to meet with success.

In 1990, Sony, which had recently purchased CBS Records, released an English-language album by the singer on Columbia, titled "Seiko." The set contained dance-oriented songs and ballads, including "The Right Combination," a duet with Donnie Wahlberg of Columbia's then-potent teen act New Kids On The Block. The album failed to chart in the States.

Seiko says of the experience, "Sony Japan bought [the] American company so they would send Japanese artists to America to do something. My feeling was, 'OK, I'll do this,' but it was not strong, like now. I learned so many things from that experience, and now is the time to do this. I'm ready."

The release of "Was It The Future" will mark Seiko's transition from Sony to the PolyGram family. She is signed to A&M for North America and to Mercury Music Entertainment for the rest of the world.

The shift came when Seiko's Japanese popularity was on the wane. Her last Sony album, "It's Style '95," went to No. 2 and sold 260,000 units, but other leading Japanese artists, such as Dreams Come True, Mr. Children, and Chage & Aska, have been racking up album sales in excess of 2 million.

Trade magazine Oricon speculates that the singer left Sony because of her strong desire to succeed outside Japan. And Sony, say industry insiders, was reluctant to again try to break her internationally after "Seiko" failed to perform in the U.S.

"Sony spent a lot of money on that release in the States in 1990, but nothing really came out of it," one Japanese source says.

For "Was It The Future," Seiko, who has co-produced her own records in Japan since 1992, joined forces with writer/producer and former recording artist Nevil, a former management client of Weisner. Nevil's track record as a performer includes five top 40 hits, among them the No. 2 "C'est La Vie" in 1986.

"This is her album," Weisner says. "['Seiko'] wasn't her album, per se... It was, 'OK, we've been told we need to do this album, just go and do it.' "

Manny Lehman, A&R VP at A&M, says there was little need to reshape Seiko's pop style for the new album.

"It's kind of pop R&B," Lehman says. "It's not pseudo—it's not like she's pretending to be all down and stuff like that. It's very crossover. It's great pop songs, surrounded with all the right elements. It's not like she's trying to be a gangsta girl. She's still who she is—sexy, innocent. All that stuff is still in there, but it's surrounded with the right elements to make it accessible in America."

To that end, the album features remixes of Seiko and Nevil's original productions by G.Man, known for his work with Brownstone and Adina Howard, and Eric Kupper, who has worked with RuPaul.

"We were looking for that R&B crossover market," says Lehman. "The songs were there—the songs had the definite foundation for being that kind of music. All we did was touch [it] up, modernize it, make it more accessible."

"The album is very, very commercially accessible here; it's very pop," says A&M director of product development Beth Tallman. "So realistically, we'll be targeting 15- to 24-year-old females, but we're also going to micromarket to the Asian-American communities via advertising and make sure that we don't miss the opportunities that are there. But it's really a top 40/dance crossover [record]."

A&M has shot a video for "Let's Talk About It," in which a seductively attired Seiko performs the song for a lustful voyeur watching the singer via a virtual-reality device. The clip was directed by Antoine Fuqua, who has worked with such R&B acts as CeCe Peniston and Aaron Hall; Lehman describes the director as "very progressive, very futuristic."

Tallman says that A&M will work the videogenic singer's clip at MTV, VH1 ("VH1 is gearing up a little younger, so I think she can definitely cross over," she says), and, potentially, BET ("With artists like Mariah Carey that are crossing over, who are basically mainstream artists, the potential is great for her there," she adds).

Tallman says that the singer's good looks will be exploited in album merchandising, including poster sniping in Asian-American communities.

"The visuals for her are fabulous, so we have to take advantage of that," Tallman says. "She's a very striking person. It's a good selling point."

Of publicity and promotional plans, Tallman says, "Obviously, we're doing a lot in the press world, because we've had her accessible over here... There are a lot of opportunities out there in the Asian community, as far as magazines, weeklies, television.

"She's going to be back over here numerous times, and what we are going to try and do is put together some kind of a promotional tour for a week of press in major markets, and a week... for radio people to meet her. For her to come over and tour at this point would not make sense."

Weisner dismisses the idea of any U.S. touring for Seiko in the immediate future, given the enormous scale of her Japanese concerts. "It's a major show... I think your ego speaks for you if you say, 'Hey, I'm bringing that show over here.' People [would] say, 'Wait a minute, what is this all about?' "

He adds, "I think we collectively agreed we really have to go to the basics and start to build. I think the music and the visuals are what has to be the base, and it's also been a departure from what she's been doing.

"If you look at the covers on the Japanese albums, if you look at the videos, with the exception of the last one ['In Style'], it's for a completely different audience, so you have to say, 'This has been working for you and this has all been successful, but none of that means anything here.' "

TOUGH SLEDDING FOR FOREIGN ACTS

Observers in the U.S. and Japan view Seiko's chances of scoring an American hit with varying degrees of optimism.

Bob Bell, new-music buyer at 300-store Wherehouse Entertainment in Torrance, Calif., says that foreign stars invariably experience difficulty in the American marketplace.

"In launching a new artist here, it doesn't matter to the American consumer how big the artist is in other countries," Bell says. "It's starting with a clean slate, and what matters is how good the music is... It really is a brand-new artist situation here."

But Erik Bradley, music director at dance/top 40 WBBM-FM Chicago, is familiar with Seiko's earlier work in English and waxes enthusiastic about her potential in America.

"She's really good," Bradley says. "I played her song with Donnie Wahlberg. It was a good song. She always sounded like a star before.

"She's a Japanese icon," he adds. "With the right song and the right producer, I'm sure they can take care of what they have to in the States."

However, Japanese observers sound a somewhat discordant note when asked about Seiko's overseas potential.

"It's not just a question of language—it's a question of musical culture," says one veteran observer of the Japanese music scene who is also familiar with the American market. "I know many Japanese artists have the dream of making it big in America, but maybe it would be better for performers like [Seiko] to focus their attention on the rest of Asia."

However, Mercury Music Entertainment president Alex Abramoff, whose company has signed Seiko to what he calls a "long-term" contract, believes she can make an impression in the States with the backing of PolyGram's resources.

"It looks like the time has become right for her to try to launch her activities in America once again," says Abramoff. "I think what attracted her to PolyGram is its international qualities."

Abramoff says singing in English has enabled Seiko to grow as an artist. "If you listen to what she has recorded for this album, she is not Seiko Matsuda as you hear on her records in Japan," he says. "When she makes records for Japan, she always keeps back about 30% of what she wants to do. When she makes an album for America, she reveals 100% of what she wants to do. That extra 30% is what will really appeal to people outside Japan."

Seiko has been working in Los Angeles with Japanese musicians and Nevil on a separate Japanese-language album that Mercury will issue in the singer's home market at approximately the same time that "Was It The Future" is released stateside.

Abramoff says Mercury plans to release "Was It The Future" in Japan as both an import and in a Japan pressing. While an exact date has not been set, it will not be far from the U.S. release date, he says.

"We feel there will be strong demand for it here," he adds.

In Los Angeles, apart from occasional recognition by a Japanese tourist, Seiko, who is accustomed to universal adulation in her homeland, has been just another anonymous figure on the streets. But she knows all this might change if commercial lightning strikes in America.

"Right now I can walk the street, no problem," she says. "But I was thinking, '*Someday*...' "

JURY'S OUT ON MCI SERVICE

(Continued from page 1)

volume of calls it generates daily. According to Diamond Creative Partners marketing documents obtained by Billboard, the service receives more than 400,000 calls a day from consumers interested in sampling music. The challenge facing Diamond Creative Partners is to convert those calls into actual sales.

In setting up its business plan, Diamond Creative Partners projected that it would generate 16,000 orders in its first month of operation and 37,000 orders in its second month, according to sources. With orders expected to escalate each month, Diamond Creative Partners claimed that its business would snare more than 4 million orders in the first year. Diamond Creative Partners was formed by Album Network and SJS Entertainment to operate as a vendor to support the MCI effort.

After the service's first month in operation, Diamond Creative Partners said its customers bought an average of 2.28 units per order, with an average retail price per unit of $15.75, according to marketing documents the company has supplied to music labels and that have been obtained by Billboard.

If the average order tallies $35.91, then Diamond Creative Partners expects its first year's revenues to total about $145 million.

But so far, the company's projections may have been a little too ambitious. During Christmas week, the largest sales volume week of the year, the No. 1 album at the account, Alanis Morissette's "Jagged Little Pill," is said to have sold about 350 copies.

Sources say the company generated about 24,000 orders in the first two months of operation, which would translate into about $900,000 in revenues. Based on Diamond Creative Partners' buying patterns, industry sources speculate that the company is on track to generate $7 million-$10 million in revenues in 1996.

However, projections based on the company's buying patterns don't take into account Diamond Creative Partners' expectations that its business will grow incrementally each month as consumers become more aware of its business.

MCI declined to comment for this story other than to issue the following statement: "1-800 MUSIC NOW is a great performer, and we are very pleased with its success to date. Consumers have sparked to 1-800 MUSIC, finding it convenient, easy, and fun to use. A few of the key drivers that we're excited about during this early growth period are the number of items and dollar transactions, as well as repeat purchases."

While most label sales and distribution executives say they are disappointed with the sales volume of the service, they claim to see its potential, at least, as a powerful marketing tool.

Each week, the 800 number gets nearly 3 million calls from people looking to sample music. Using a touch-tone phone, consumers can shop the "music mall" and listen to samples from about 5,000 albums. Each album sample consists of a 15-second snippet of each of three songs from the album.

In order to drive consumers to call the number, Diamond Creative Partners has unleashed a $10 million-$15 million advertising program, with radio being its main vehicle. It has partnered with about 120 stations in the major U.S. markets. In addition to radio advertising, as part of the deal DJs occasionally back-announce song titles and give the artist's name and invite listeners to call 1-800 MUSIC NOW if they want to purchase that song.

Besides putting up its own money to pay for the radio advertising, Diamond Creative Partners has aggressively chased cooperative advertising dollars. Label executives are divided about whether they will continue to support

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MICHAEL W. SMITH, MCKEEHAN TOP DOVE NOMS

(Continued from page 12)

I'm very happy for them, and from GMA's perspective, we're elated, because they were the winners of the talent competition two years ago."

Koblish says he's also excited about Smith's nominations. "Certainly, we had no knowledge of his nominations at the time we announced him as host of the show," says Koblish. "So it's very exciting to see. We made a good call there."

Produced by Bob Gordon of Nashville's Gordon Television Group, the Doves will air on the Family Channel, Family Net, and Faith and Values Cable Network. The 40 Dove categories are voted on by more than 4,500 members of the GMA.

Among the new categories are alternative/modern rock album of the year, alternative/modern rock song, urban album, urban recorded song, musical of the year, youth/children's musical, choral collection, and special-event album of the year.

Some categories have changed names. The contemporary category is now called pop/contemporary; metal is now metal/hard rock; rap is rap/hip-hop; contemporary black gospel is pop/contemporary gospel; and traditional black gospel is traditional gospel.

"That is reflective overall of our desire to have accurate titling, accurate names assigned to styles of music," Koblish says.

Nominations were made in a total of 40 categories. Following is a partial list:

Artist of the year: 4HIM, Steven Curtis Chapman, DC Talk, Point Of Grace, Michael W. Smith.

Song of the year: "A Heart Like Mine," Loren Balman, Robbie Buchanan, Bryan Duncan, Bob Farrell, Greg Nelson; "Cry For Love," Michael W. Smith, Brent Bourgeois; "For Future Generations," Dave Clark, Mark Harris, Don Koch; "He Is," Jeoffrey Benward, Jeff Silvey; "Jesus Freak," Mark Heimermann, Toby McKeehan; "Jesus Will Still Be There," John Manderville, Robert Sterling; "Man After Your Own Heart," Wayne Kirkpatrick, Billy Luz Sprague; "One Love," Joe Beck, Connie Harrington, Brian White; "Shine," Peter Furler, Steve Taylor; "The Great Divide," Grant Cunningham, Matt Huesmann.

Songwriter of the year: Steven Curtis Chapman, Mark Harris, Don Koch, Rich Mullins, Michael W. Smith.

Male vocalist of the year: Gary Chapman, Steven Curtis Chapman, Clay Crosse, Bryan Duncan, Larnelle Harris.

Female vocalist of the year: Margaret Becker, Amy Grant, Cindy Morgan, Kathy Troccoli, CeCe Winans.

Group of the year: 4HIM, Anointed, DC Talk, Jars Of Clay, Point Of Grace.

New artist of the year: Carolyn Arends, Jars Of Clay, Greg Long, Michael O'Brien, Jonathan Pierce.

Producer of the year: Brown Bannister, Gotee Bros., Michael Omartian, Charlie Peacock, Steve Taylor.

Rap/hip-hop album: "Church Of Rhythm," Church Of Rhythm (Reunion); "Mental Releases," Grits (Gotee); "Papa Didn't Raize No Punkz," King Shon & Tha S.S.M.O.B. (Metro One); "Pass It On," Mike-E (Big Doggie); "Tha Life Of A Hoodlum," T-Bone (Metro One).

Alternative/modern rock album: "Beautiful," Walter Eugenes (Star Song); "Extra Ordinary," Johnny Q. Public (Gotee); "Liver," Steve Taylor (Warner Alliance); "Lonely House," Grammatrain (ForeFront); "This Beautiful Mess," Sixpence None The Richer (R.E.X.).

Metal/hard rock album: "Cashists, Fascists and Other Fungus," Crashdog (R.E.X.); "Drop," Bride (Rugged); "Equilibrium," Whitecross (R.E.X.); "Hope That Lies Within," Focused (Tooth & Nail); "Misguided," Argyle Park (R.E.X.); "Out Of The Witness Box," Tamplin (Benson); "Promise Man," Holy Soldier (ForeFront).

Rock album: "Buzz," Guardian (Myrrh); "Inside," Whiteheart (Curb); "No Doubt," Petra (Word); "Real," Michael Sweet (Benson); "Three Crosses," Three Crosses (Benson).

Pop/contemporary album: "Great Lengths," PFR (Vireo); "I'll Lead You Home," Michael W. Smith (Reunion); "Jars Of Clay," Jars of Clay (Essential); "People Get Ready," NewSong (Benson); "The Whole Truth," Point Of Grace (Word).

Southern gospel album: "A Reunion," The Cathedral Quartet (Canaan); "Jesus' Rockin Chair," the Greenes (RiverSong); "Partners," Joel & LaBreeska Hemphill (Homeland); "Standing In The Gap," Gold City (RiverSong); "The Martins," the Martins (Chapel).

Country album: "Come As You Are," Susie Luchsinger (Integrity); "He Who Made The Rain," Ken Holloway (Ransom); "Love Is The Bottom Line," Lisa Daggs (Cheyenne); "Marty Raybon," Marty Raybon (Sparrow); "Where Love Runs Deep," Michael James (Reunion).

Urban album: "Broken," William Becton (WEB); "Give Your Life," Angelo & Veronica (Benson); "No Greater Love," Keith Staten (Glorious Music); "Not In My House," Daniel Winans (Glorious Music); "Soulfire," Christafari (Gotee).

Traditional gospel album: "He Will Come: Live," Shirley Caesar (Word Gospel); "Jesus Is The Name," GMWA Women Of Worship (Aleho!); "Jesus . . . A Friend Unfailing," Ricky McCrimmon (Glorious Music); "Live At Azusa" Carlton Pearson (Warner Alliance); "Rev. James Moore With The Mississippi Mass Choir Live At Jackson State University" (Malaco).

Contemporary gospel album: "Alone In His Presence," CeCe Winans (Sparrow); "Kirk Franklin & Family Christmas," Kirk Franklin & the Family (Gospo Centric); "Live In New York City By Any Means," Hezekiah Walker & the Love Fellowship Crusade Choir (Benson); "More Than A Melody," Yolanda Adams (Tribute); "Show Up!," John P. Kee & the New Life Community Choir (Verity); "The Call," Anointed (Myrrh).

Shortform music video: "Body Be," Johnny Q. Public (Gotee); "Flood," Jars Of Clay (Essential); "On The Fritz," Steve Taylor (Warner Alliance); "Sweet Angel," Jimmy A (Liquid Disc); "Two Sets Of Jones," Big Tent Revival (Ardent).

ASCAP RECORDS

(Continued from page 6)

only 30 minutes long, that would constitute an increase to 1 million program hours a year.)

In addition, ASCAP's radio survey has jumped in the same period from 60,000 hours to 200,000 hours.

LoFrumento says that ASCAP is acting on members' desire to move whenever possible from sampling surveys to census, which provides a total count on performances by specific programmers.

According to LoFrumento, foreign receipts are up, partly as a result of visits by ASCAP "technical teams" to foreign affiliates. "They've reviewed [the affiliates'] rules, methods, and procedures, making suggestions afterward."

NPR TO START CLASSICAL LABEL

(Continued from page 11)

Roe notes that NPR's budget declined 8%-10% in the past year and that the budget for "Performance Today" was cut by 15%.

"We hope to defray the costs of the radio program," says Roe. "When Congress talked about killing public broadcasting, we were pressed to come up with creative entrepreneurial ideas to keep going."

Discussions over starting a label began about a year ago, but sources say that legal questions about the rights to artists' works held up its launch.

During the 1995 holiday season, NPR produced a prototype CD titled "Christmas Around the Country," which included live performances from such classical acts as Chanticleer and the Baltimore Consort. It was sold to member stations for use as a premium in fund-raising drives. Roe says NPR distributed 12,000 copies to stations.

He says the plan for the label is to release six to 12 recordings a year. "We have no intention of becoming a factory," says Roe. "We want it to basically be a good reflection of the radio show."

In the future, he adds, the offerings will be expanded to jazz and spoken word.

In related news, NPR says that it has established the Performance Today Awards, devoted solely to classical music. The nominees will be announced soon, and the awards will be presented during the National Assn. of Recording Merchandisers convention in Washington, D.C., in March.

JURY'S OUT ON MCI SERVICE

(Continued from preceding page)

the service.

Joyce Castagnola, senior VP of sales at Virgin Records, says of the service, "I think it's great; it's the wave of the future. At some point it may replace the record clubs." Nonetheless, she says it's too early to decide how successful the operation has been.

Lou Mann, GM at Capitol Records, says it's "way too early" to declare the service a success or not. He says the fact that MCI chose to invest in the music business is good for the industry. Through its advertising efforts, "MCI raises the visibility to consumers that music is important to their lives."

Both label executives say they will continue to support the account.

Jim Urie, senior VP of sales at Arista, also says he will continue to support Diamond Creative Partners, but he adds the company will have to change its advertising price scheme to maintain his support. But overall, he applauds the business.

"As an industry, we have to be open-minded to new ways of selling product," he says, labeling the MCI effort an example of such.

Other executives, however, say they would like to continue to support Diamond Creative Partners but not at its current prices, which they say are too costly.

Says one head of sales, "If it's a marketing tool, it's an awfully expensive marketing tool."

That executive says he sees that Diamond "has stimulated a tremendous amount of interest in its system. Now, they are in the second phase in moving those people from 'trying' to 'buying.'"

Some sources suggest that MCI has found it expensive to service the massive volume of calls, particularly since most of the callers want to sample, not buy. As part of its statement, MCI addressed that issue. "Sampling is a unique feature of [our] virtual store that attracts a younger audience," the statement says. "We have experienced strong call volume from these nonqualified purchasers who gravitate to the system because it's fun. We've taken steps to limit access from browsers who don't have credit cards."

MCI appears to be gearing up other efforts to strengthen its business. One source suggests MCI is about to add some synergistic marketing efforts. For example, MCI makes about 750,000 calls a month soliciting its long-distance service, and now those salespeople could mention 1-800 MUSIC NOW. Those staffers will get incentives to sell the service, that source says.

In addition, the company may introduce a bounce-back coupon, giving its phone customers special offers to buy from the 800 number. Another idea floating around MCI is selling a gift certificate marketed as a phone card—with a credit of $25-$100—which could be spent at 1-800 MUSIC NOW.

While 1-800 MUSIC NOW has its detractors, even they are reluctant to call it a failure, since it is backed by MCI.

"If it were anybody else, I would be skeptical if they could get this thing to generate the kind of sales volume they initially projected," says one critic. "But MCI, these guys are serious; they have put a lot of money and thought behind it. It will be fascinating to see how it plays out."

BETWEEN THE BULLETS™

by Geoff Mayfield

BACK ON TOP: Rookie phenom **Alanis Morissette** returns to No. 1 on The Billboard 200, and, in a way, her return to the summit took even more of a valiant fight than her original climb to the top. In fact, her return to No. 1 took longer (18 weeks) than the 15-week ascent that led to her original two-week reign. She has spent 29 consecutive weeks in the top 10, 21 of those in the top five. Morissette's new charge has been pushed by the multiformat success of "Ironic," which bullets 6-3 in its seventh week on Modern Rock Tracks but has also garnered spins at top 40 stations. On the previous chart, drawn from a soft sales week, her album posted a 2% gain to climb into the runner-up spot. During this robust sales week—in which unit sales on The Billboard 200 are up 8% over last week's volume—she manages a 21% improvement.

SEASONAL NUMBERS: Morissette's chart-topping tally is almost 132,000 units, just a bit more than the 131,000 units that placed the "Waiting To Exhale" soundtrack on top two weeks ago. But last week's "Exhale" sum—118,500 units—was the lowest No. 1 The Billboard 200 has seen since June 3, 1995, when **Hootie & the Blowfish** reigned with 113,000 units. The top of the chart was slightly more potent a year ago: **Garth Brooks'** chart-topping sums on Feb. 18 and Feb. 25, 1995, were 153,000 units and 150,000 units, respectively.

For two consecutive weeks, Morissette's debut and "Exhale" have been the only two albums that sold in excess of 100,000 units. In 1995, four titles on the Feb. 18 chart and five on the Feb. 25 chart exceeded that mark.

WHY DID MUSIC STORES see improved sales during the Feb. 5-11 tracking week? That question is nothing short of a head scratcher. Although weather in the Northeast and Mid-Atlantic has been less harsh than during January's storm-impacted weeks, winter's chill was still gripping those states, while much of the Midwest remains downright frozen, and the Northwest has been pelted by severe rains and floods.

Furthermore, the halo surrounding the Jan. 29 American Music Awards has pretty much dissipated, as illustrated by slides by **the Eagles** (50-59) and **Reba McEntire** (48-58), each with declines of about 2%. Actually, of the seven acts that enjoyed AMA sales momentum last week, the only two who continue to show growth are **Shania Twain** (6-5, a 15.6% gain) and **Brandy** (103-97, a 13% increase). And last week's chart also had the advantage of a stronger release schedule, with **Eazy-E** and **Ministry** debuting at Nos. 3 and 19, whereas this week's Hot Shot Debut, No. 31 **Neil Diamond,** falls short of the top 30. So, with weather woes, less impetus from television, and a more modest release schedule, this week's chart out-muscles the previous week's volume. Go figure.

One advantage for this chart and next week's too is Valentine's Day shopping. But when you look at some of the titles that bullet this week, the effect of that holiday seems curious. I mean, how many dudes decided that CDs by **Tha Dogg Pound** (34-29), **Spacehog** (100-80), or **Junior M.A.F.I.A.** would make nifty Valentine's gifts?

That stated, we'll admit that a few of the entries on the Top Off-Price Classical chart—particularly Philips' "Vivaldi For Valentines," which debuts at No. 3—appear to have been motivated by Cupid's arrows. Figure that Valentine shopping also explains the 61% sales gain and Billboard 200 re-entry by Madacy's budget-priced "Love Songs From The Movies."

The calendar is also a favorable factor in February. Some businesses and schools had a Lincoln's birthday holiday on Feb. 12, while Monday (19), is Presidents Day.

S-A-T-U-R-D-A-Y: The **Bee Gees**-flavored double-length soundtrack from "Saturday Night Fever," which spent 24 weeks at No. 1 and went platinum 11 times, is one of the biggest revenue producers in music history. So it is kind of startling to realize that the historic set has been absent from Top Pop Catalog Albums until this week (No. 50). Originally on RSO, the title now appears on the A&M-distributed Polydor imprint and is one of only 16 soundtracks to reach the catalog list since the chart bowed in the May 25, 1991, issue.

The champion soundtrack on Top Pop Catalog has been "Top Gun," which re-enters at No. 40 to notch its 78th week on the chart. The one with the second-longest catalog run is "Grease" (No. 5), with 65 chart weeks. "Grease," like "Saturday Night Fever," was one of the pacesetters during the music industry's fat money days of the late '70s.

HI FI'S SPACEHOG: IT'S IN THE STARS

(Continued from page 1)

The band members are transplants from Leeds, England, who didn't meet until moving to New York. They formed Spacehog in 1993 and were courted by Columbia, Epic, and the then-independent hi fi recordings in 1994. The band signed with hi fi/Sire/Elektra in November 1994.

Now, a little more than a year after inking a record deal, the band has topped the Heatseekers chart with its debut album, "Resident Alien," and is selling out such venues as New York's Irving Plaza.

"All good things happen this way," says guitarist/vocalist Antony Langdon. "I think, in a way, it was written in the stars. I really do. But it's a combination of that and [his brother, lead singer/bassist Royston Langdon] working very hard on his music, and us all getting together the way we did. Add that with a lot of fate."

"Resident Alien," released Oct. 24, 1995, skyrockets 20 positions to No. 80 on The Billboard 200 this week. According to SoundScan, the album has sold more than 62,000 units.

Its first single, "In The Meantime," is No. 7 on Modern Rock Tracks and No. 9 on Album Rock Tracks this week.

Spacehog, which also includes Richard Steel (lead guitar) and Jonny Cragg (drums), became a Heatseekers Impact group when "Resident Alien" cracked the top half of The Billboard 200 at No. 100 for the week ending Saturday (17). The week before that, "Resident Alien" was perched atop the Heatseekers chart.

" 'In The Meantime' is the perfect pop song," says Vinny Marino, assistant PD/music director of album rock WAXQ (Q104) New York, which was one of the first stations in the country to play the song. "The first time I heard this band, I knew they would be huge. They have a fun time, write good songs that are instantly hooky, and have a great future."

Spacehog admittedly has a rabid affection for T. Rex, Mott The Hoople, and David Bowie's "Ziggy Stardust" era, complete with the space-themed songs that run through the album ("Spacehog," "Starside," and "Space Is The Place").

"People were hungry for a new Bowie album . . . this fills that void," says John Artale, purchasing manager for the 143-store National Record Mart in Carnegie, Pa. "Sales are kicking in for us now, because it's in our developing-artist program in February, which coincides nicely with the airplay."

T-Shirt Hogs. The members of hi fi Recordings act Spacehog proudly display their Heatseekers No. 1 T-shirts. The shirts are in honor of the group's "Resident Alien" album reaching the Heatseekers' top spot for the week ending Feb. 10.

However, the band's sound does veer a bit from early '70s glam rock, as heard on the punk-sounding "Space Is The Place," the Beatlesque "Never Coming Down (Part 1)," and the acoustic folk ditty "To Be A Millionaire . . . Was It Likely?"

To expose not only the band's music, but its sense of humor and style, the label's marketing efforts entailed a great deal of image marketing, such as using the Spacehog logo as a holographic sticker and sending it out with a four-song sampler for the label's field staff to distribute, according to Dana Brandwein, senior director of marketing at EEG.

The band has been quite visible, as it toured with Tripping Daisy in the fall of 1995 and headlined clubs on its own. Spacehog was featured on MTV's "House Of Style" and "MTV News" and is getting great exposure on MTV with the Jake Scott-directed clip for "In The Meantime."

The band, which is booked by Jonathan Levine at Artists & Audience and managed by David Sonenberg at DAS Communications, is on the road with the Red Hot Chili Peppers March 6-18 and will resume its headlining club tour in April.

Spacehog, which was called Grass until its members learned of the existence of Capitol act Supergrass, almost didn't sign with hi fi, which is run by John Hecker, the former restaurant owner (New York's the Living Room) who once interned for Elektra, and Ivan Brotman (aka DJ Ivan Ivan), whose producing and mixing credits include Bow Wow Wow, Depeche Mode, XTC, New Order, Devo, and Echo & the Bunnymen.

"We laughed when we got [Hecker's] card," says Langdon. "We never heard of [hi fi], and, at the time, we had people from Columbia and Epic interested. But fortunately, our lawyer didn't dismiss it completely. [Hi fi] called saying they were affiliated now with Sire/Elektra and wanted to set up a showcase."

Spacehog was able to pull off a show that impressed Elektra president Seymour Stein, even though a new guitarist had learned the band's songs only two days earlier. (Langdon says the band's former guitarist was dismissed because he didn't respect Mott The Hoople and Bowie as much as the other members do.)

Hi fi ended up with Sire/Elektra via Brotman's previous dealings with Stein. Brotman brought Book Of Love to Sire when Stein was president there.

"I have always had a lot of respect for Ivan, and we share a common vision," says Stein. "The first time I saw Spacehog was on my first official day at Elektra, and, three songs into the set, I wanted to sign them. They are extraordinarily unique on stage, great songwriters, and very smart."

Like Trauma/Interscope's Bush, which broke in America before finding success in its homebase of England, "Resident Alien" won't be released in Europe until late April.

As for hi fi's future plans, the label will bow an alternative dance imprint for artists in the same vein as Ruby, Bjork, and Portishead by the end of the year. The label is also in negotiations with a major music publisher to start its own publishing company, which will house a writing studio with a DJ booth, 8-track demo room, and a grand piano.

HOMEFRONT

Billboard Music Group

A WEEKLY UPDATE ON BBMG EVENTS & HAPPENINGS

Billboard's Third Gathering of the Dance Music Community

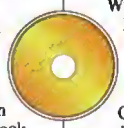
Preparations are underway for the third annual Billboard Dance Music Summit, slated for July 17-19 at the Chicago Downtown Marriott. In addition to an agenda of discussion groups and artist showcases, the confab will include a variety of new features, including Billboard's Clubland Carnival/Expo, which will run concurrently with the Summit's panel sessions and will combine traditional sound and light exhibiting with interactive product booths, games and contests. Another offering will be a remix/editing workshop on July 20, to be presented in cooperation with Chicago's Vibe Music. These sessions will provide hands-on lessons in the indie label's in-house recording studio.

Additional details on these and other facets of the Billboard Dance Music Summit to come. Look for registration rates and hotel reservation information in the Homefront column in March.

Other Billboard conferences include the International Latin Music conference and Awards, Music Video Conference and Awards, and the Billboard/Airplay Monitor Radio Seminar and Awards. For more information on the Billboard Dance Music Summit or any of the above conferences, contact Maureen Ryan at (212) 536-5002.

A Banner Year for Billboard's 1996 Record Retailing Directory

The Record Retailing Directory (RRD) in its sixth printed edition is set for release on March 13, 1996. Over the past few years, the RRD has gained prestige within the music industry, while proving to be a vital information tool.



The Record Retailing directory is a 268-page comprehensive guide comprised of U.S. record retailers, independent retailers, chain stores, chain headquarters and audio book dealer listings which are referenced by RRD's readership of record companies, distributors, accessory manufacturers and other service and supply organizations. There are over 7,000 listings in this updated version with each listing in alphabetical order by city, state and store name. An additional feature in this directory is the inclusion of genre music listings. Located after each retail store (where supplied), this information cites the top-selling musical genres at each particular retail store.

In 1995 RRD experienced a tremendous increase in circulation sales in addition to a record-breaking year in advertising revenue. "This directory is the foremost resource used by manufacturers to contact retailers throughout the 50 states and U.S. territories," remarks Ron Willman, Publisher of Billboard Directories.

The cover price for the 1996 edition of the Record Retailing Directory is $145. Copies of RRD will also be available at NARM, March 22-25, Washington, DC.

Billboard publishes seven other annual directories: The International Buyer's Guide, The Latin Music Buyer's Guide, The International Tape/Disc Directory, Nashville/615 Country Music Sourcebook, The Power Book (Fall and Spring edition), and the International Talent & Touring Directory.

For more information on any of the above directories, please contact Ron Willman at (212) 536-5025. To order any of these directories, contact Jeanne Jamin at (212) 536-5237.

'BABE' COULD BRING HOME BACON

(Continued from page 6)

two titles are scheduled for spring rental releases.

With two nominees in the best picture category, MCA will get double Oscar exposure, and retailers expect that the nominations for "Apollo 13" could reignite sales for the 2-month-old video title.

"We think we could have a real spike in 'Apollo' sales," says Best Buy video merchandise manager Joe Pagano. "It's a real boost for the title."

Pagano says "Apollo 13" has been placed in a new advertising campaign that the chain has scheduled based on its Academy Award nominations. The title has been a consistent seller for the chain, having sold through its initial buy of 200,000 units with reorders of 20,000 units, he says.

MCA also has plans for an "Apollo 13" television and print advertising push beginning in March. The campaign has been in place since the title was announced in November, in anticipation of Oscar nominations.

Most dealers say they plan on having plenty of copies of "Babe" in stores and don't expect to be bumping their initial orders.

Dealers also won't be bringing in additional copies of other nominated sell-through titles, including "Pocahontas," which received nods for best song and best original score. The title arrives in stores Feb. 27.

Warner Home Video's "Batman Forever" and "The Little Princess" were nominated in technical categories, but retailers say this should have little effect on sales. Both titles were released in the fourth quarter.

"The nominations will have zero effect on 'Batman' and 'Princess,' " says a major West Coast retailer. "The biggest effect happens when a title wins."

Most films nominated for an Academy Award have been rental titles, and industry observers say they see as much as a 10% hike in pre-order sales. Only a few sell-through titles, however, have been able to capitalize on an Oscar nomination.

In 1994, Warner moved the release date for best picture nominee "The Fugitive" by one week in order to take advantage of pre-Oscar media coverage. Warner hoped to increase orders by 10% (Billboard, Feb. 26, 1994).

Retailers jumped on the opportunity, and initial shipments of "The Fugitive" increased from the supplier's goal of 4.8 million units to 5.1 million units. However, after "The Fugitive" lost the top honor to "Schindler's List," its sales momentum came to an abrupt halt.

But it was a different story last year, when "Forrest Gump" swept the Academy's major honors, including best picture.

Paramount, which scheduled the title's sell-through release for one month after the awards, "took retail orders right up until street date" after its big win, says a company spokeswoman.

"A fairly significant amount of sales can be credited to its Academy Award wins," says the spokeswoman.

After winning the Oscar, the supplier says, it saw "Gump" orders jump 10%-15%.

U.K.'s BPI Fines Indie Labels For Alleged Chart 'Buy Ins'

LONDON—Two U.K. independent labels have been fined by the British Phonographic Industry over "allegations of irregular sales patterns of records."

In January, the BPI set up a committee of inquiry to examine the sales histories of six singles and one album: "The Good Life" by the New Power Generation on edel (U.K), "You Dreamer" by Big Country on Castle Communications, "Santa Maria" by Tatjana on Love This Records, "For All We Know" and "Did You Ever Really Love Me?" by Nicki French on Love This, and "Here We Go Again" by BND on Love This; and the album "Pain Killer" by Energy Orchard on Castle Communications.

The BPI has imposed fines of 30,000 pounds ($46,800) on both Castle and edel after finding "clear evidence that the records under investigation had been 'bought in' in an attempt to enhance chart positions." The practice of buying-in involves making multiple purchases of a record from one of the stores providing data to chart compilation company Chart Information Network.

Edel and Castle are both BPI members; Love This, the label set up by noted pop producer Mike Stock, is not, and no sanction can be imposed on it by the BPI.

Edel managing director Andrew Cleary says in a statement that he finds the BPI's conclusions about his company's activities "offensive" and the size of the fine "quite extraordinary." Cleary states, "Edel has always denied having any knowledge of so-called buying-in activity on its records."

He notes that he has no right of appeal under BPI rules and says he is considering other forms of redress. In the meantime, he has resigned from his post as chairman of the BPI's PR committee.

No one from Castle Communications was available for comment at press time. The company has previously issued a statement saying it is "surprised and disappointed" by the BPI's verdict.

JEFF CLARK-MEADS

FONOVISA MAKES GAINS AGAINST PIRACY

(Continued from page 6)

judge and that it establishes legal authority for similar cases elsewhere in the U.S.

States Zorrilla, "The 9th Circuit is a very well-regarded circuit, and I think all of the other circuits will follow this decision."

Zorrilla points out that the ruling protects not only record labels but "any other company with a trademark, like Nike, Levi Strauss, or Gucci."

Also praising the decision was Jessie Abad, VP of anti-piracy civil litigation of the Recording Industry Assn. of America, who estimates that there about 300 swap meets and flea markets in California alone.

Abad says, "The case has broader application and implication than just the liability of swap-meet and flea-market owners. We're talking about third-party liability and how it applies to the owners, and how they are responsible for the actions taking place on their premises. Those types of legal concepts could be applied to other areas, such as the emerging new technologies."

Abad says the decision could affect those involved in "furnishing services related to emerging technology, such as online services. That's important, because we're finding now that with all of the new emerging technologies, pirates are finding more and more ways to exploit sound recordings."

Abad says the RIAA is notifying member labels of the ruling, as well as informing swap meets and flea markets throughout the U.S.

IMMEDIATE IMPLICATIONS

Although its effect ultimately may be far-reaching, the decision has strong, immediate implications for the U.S. Hispanic record industry.

According to an RIAA anti-piracy report released in August 1995, more than 60% of confiscated counterfeit product in the U.S. was Spanish-language. By contrast, it is believed that Latino recording artists account for less than 5% of total legitimate sales in the U.S.

No official statistics document the percentage of illicit Latino recording product sold at swap meets and flea markets. However, swap meets and flea markets in California, Texas, Florida, and the Southwest are important outlets for legitimate sales of Spanish-language product, especially cassettes containing regional Mexican music.

EMI Latin president José Béhar applauds the ruling, saying it is a triumph for Fonovisa and the entire Latino market.

"As our roster has grown to include more Mexican product, we have been more adversely affected by pirate activity in the swap meets and flea markets," says Béhar. "So I cannot commend Fonovisa enough for taking this aggressive stance and seeing it come to the benefit of the industry."

George Zamora, VP/GM of Sony Discos, concurs, adding, "Fonovisa has always been aggressive with counterfeiters, and now it has paid off to everyone's benefit."

Indeed, some Latino executives wonder why Fonovisa, and not the RIAA, was at the forefront of the Cherry Auction case. The RIAA's member labels, including Fonovisa, collectively pay the trade group millions of dollars to investigate and resolve industry concerns, such as record piracy.

Abad says she was unaware of the Cherry Auction suit until the case was submitted to the appellate court in San Francisco. Since then, she says, the RIAA "clearly has expended legal and financial resources in assisting [Fonovisa] in the litigation to the court of appeals."

According to Abad, "the court's opinion paralleled a lot of the language" in the amicus brief filed jointly by RIAA and the International Anti-Counterfeiting Coalition. An amicus brief is filed by a third party that is interested in a case and wants to assist the court by providing arguments and authorities on pertinent issues.

For its part, Zorrilla says Fonovisa, a Los Angeles-based imprint owned by Mexico's television giant Televisa, plans to "prosecute throughout the [U.S.]" Zorrilla notes that the label files about 100 copyright and trademark infringement complaints per year in California.

"We have gotten the respect from the people in the street who know we will protect our copyrights," says Zorrilla.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	1995	1996
TOTAL	74,025,000	70,735,000 (DN 4.4%)
ALBUMS	65,842,000	60,890,000 (DN 7.5%)
SINGLES	8,183,000	9,845,000 (UP 20.3%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1995	1996
CD	42,008,000	43,509,000 (UP 3.6%)
CASSETTE	23,734,000	17,170,000 (DN 27.7%)
OTHER	100,000	211,000 (UP 111%)

OVERALL UNIT SALES THIS WEEK

11,617,000

LAST WEEK

10,485,000

CHANGE

UP 10.8%

THIS WEEK 1995

11,613,000

CHANGE

UP 0.5%

ALBUM SALES THIS WEEK

9,703,000

LAST WEEK

8,928,000

CHANGE

UP 8.7%

THIS WEEK 1995

10,165,000

CHANGE

DOWN 4.5%

SINGLES SALES THIS WEEK

1,914,000

LAST WEEK

1,557,000

CHANGE

UP 22.9%

THIS WEEK 1995

1,448,000

CHANGE

UP 32.2%

YEAR-TO-DATE SALES BY GEOGRAPHIC REGION

	1995	1996		1995	1996
NORTHEAST	4,176,000	4,367,000 (UP 4.8%)	SOUTH ATLANTIC	13,495,000	12,718,000 (DN 5.8%)
MIDDLE ATLANTIC	10,780,000	10,417,000 (DN 3.4%)	SOUTH CENTRAL	10,962,000	9,917,000 (DN 9.5%)
E. NORTH CENTRAL	13,170,000	12,453,000 (DN 5.4%)	MOUNTAIN	4,587,000	4,530,000 (DN 1.2%)
W. NORTH CENTRAL	5,242,000	4,610,000 (DN 12.1%)	PACIFIC	11,613,000	11,724,000 (UP 1%)

ROUNDED FIGURES

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

Disney Shows True Oscar 'Colors'

CHART BEAT

by Fred Bronson

ONLY ONE OF THIS YEAR'S Oscar nominees for best original song was a No. 1 hit on the Hot 100: **Bryan Adams'** "Have You Ever Really Loved A Woman?" from "Don Juan DeMarco." Of the five nominees, the only other song to chart was **Vanessa Williams'** "Colors Of The Wind" from "Pocahontas." That single peaked at No. 4 last year.

The other nominated songs have not been released as singles. **Bruce Springsteen**, up for "Dead Man Walking," won his first Oscar in this category two years ago, with "Streets Of Philadelphia" from "Philadelphia." But **Alan Menken** and **Stephen Schwartz** would have to be leading contenders as the writers of "Colors Of The Wind," considering that songs from animated Walt Disney films have won the award in the last four out of five years. If "Colors" wins, it will be Menken's fourth Oscar in this category since 1989. He won that year with "Under The Sea" from "The Little Mermaid." Subsequent wins were for "Beauty And The Beast" and "A Whole New World" from "Aladdin."

Being No. 1 on the Hot 100 is no guarantee of winning an Oscar, although it once was. From 1981-'87, every song that won the Academy Award for best original song was a No. 1 hit in Billboard. Since 1988, only one chart-topper has picked up the golden statue: **Peabo Bryson** and **Regina Belle's** "A Whole New World," written by Menken and **Tim Rice**.

In 1984, all five nominees were No. 1 titles: "I Just Called To Say I Love You" (the winner), "Against All Odds (Take A Look At Me Now)," "Footloose," "Ghostbusters," and "Let's Hear It For The Boy."

'DAY' OF OUR LIVES: Only four singles in the rock ers have been No. 1 for 13 weeks or more, which puts "One Sweet Day" by **Mariah Carey** and **Boyz II Men** in very rare company.

GO UP, JESUS: Until this week, the highest-ranked Hot 100 song with "Jesus" in the title was "Jesus He Knows Me," No. 23 for **Genesis** in 1992. Now it's **George Michael's** "Jesus To A Child," which opens big, at No. 7. As **William Simpson** of Los Angeles notes, the DreamWorks record is the fifth with "Jesus" in the title to reach the top 40. The other three were "Personal Jesus" by **Depeche Mode**, "Jesus Is Just Alright" by **the Doobie Brothers**, and "Jesus Is A Soul Man" by **Lawrence Reynolds**. Simpson adds that **Murray Head's** hit single from "Jesus Christ Superstar" peaked at No. 14, but the title was confined to "Superstar."

HOORAY FOR HOLLY: "Not Fade Away (Remembering Buddy Holly)" is the latest tribute album to debut on The Billboard 200. The Decca set enters at No. 119, 36 years and 10 months after **Holly** made his posthumous debut on Billboard's album chart.

EVERYTHING BUT NO. 1: **Darrell Roberts** of Raleigh, N.C., says that "Missing" by **Everything But The Girl** is the first single to peak at No. 2 since **Monica's** "Don't Take It Personal" seven months ago. And **Rob Durkee** of Mediabase/Premier Radio Networks cites "Missing" as the slowest-rising top 10 hit in the history of the Hot 100 (in a single chart run). It reached No. 2 in its 28th week.

HIGH MOON: **Neil Diamond** has the Hot Shot Debut on two album charts: The Billbosrd 200, where "Tennessee Moon" is new at No. 31, and Top Country Albums, where the Nashville-recorded disc opens at No. 4.

QUEEN

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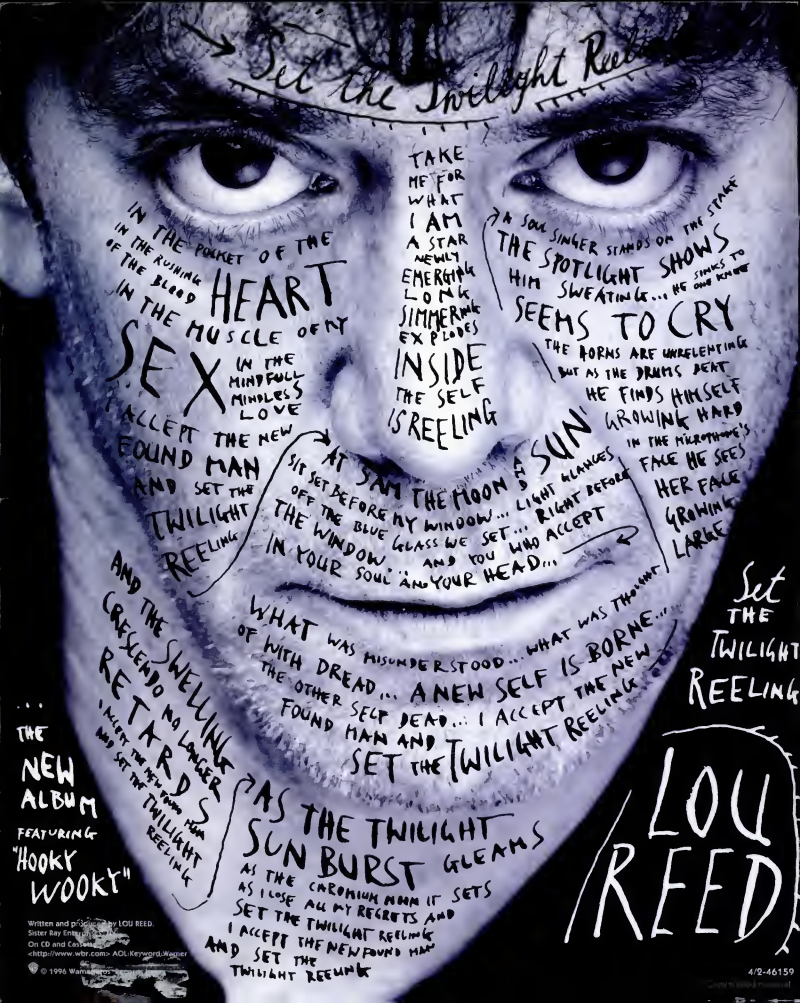
Set the Twilight Reel
TAKE ME FOR WHAT I AM A STAR NEWLY EMERGING LONG SIMMERING EXPLODES INSIDE THE SELF IS REELING
IN THE POCKET OF THE IN THE RUSHING OF THE BLOOD IN THE MUSCLE OF MY HEART
SEX IN THE MINDFULL MINDLESS LOVE
I ACCEPT THE NEW FOUND MAN AND SET THE TWILIGHT REELING
AT 5AM THE MOON AND SUN SIT SET BEFORE MY WINDOW... LIGHT GLANCES OFF THE BLUE GLASS WE SET... RIGHT BEFORE THE WINDOW... AND YOU WHO ACCEPT IN YOUR SOUL... AND YOUR HEAD...
A SOUL SINGER STANDS ON THE STAGE THE SPOTLIGHT SHOWS HIM SWEATING... HE SINGS TO ONE AND KNOWS SEEMS TO CRY
THE HORNS ARE UNRELENTING BUT AS THE DRUMS BEAT HE FINDS HIMSELF GROWING HARD IN THE MICROPHONE'S FACE HE SEES HER FACE GROWING LARGE
Set THE TWILIGHT REELING
WHAT WAS MISUNDERSTOOD... WHAT WAS THOUGHT OF WITH DREAD... A NEW SELF IS BORNE... THE OTHER SELF DEAD... I ACCEPT THE NEW FOUND MAN AND SET THE TWILIGHT REELING
AND THE SWELLING CRESCENDO NO LONGER RETARDS I ACCEPT THE NEW FOUND MAN AND SET THE TWILIGHT REELING
AS THE TWILIGHT SUN BURST GLEAMS AS THE CHROMIUM NOON IT SETS AS I LOSE ALL MY REGRETS AND SET THE TWILIGHT REELING I ACCEPT THE NEW FOUND MAN AND SET THE TWILIGHT REELING
...
THE NEW ALBUM
FEATURING "HOOKY WOOKY"
LOU REED
Written and produced by LOU REED.
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